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The BRADSTREET of FILMDOM

THE Film DAILY

FORMERLY Wid's

The RECOGNIZED AUTHORITY

VOL. XIX No. 1 Sunday, January 1, 1922 Price 25 Cent

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Universal Special Attractions

Carl Laemmle presents

Miss Du Pont
in
"SHATTERED DREAMS"
Directed by
PAUL SCARDON
From a novel by Maude Annesley

Frank Mayo
in
"ACROSS the DEAD-LINE"
Directed by
JACK CONWAY
Story by Clarence B. Kelland

Marie Prevost
in
"DON'T GET PERSONAL"
Directed by
CLARENCE BADGER
Story by Irving Thalberg

Gladys Walton
in
"The GUTTERSNIPE"
Directed by
DALLAS FITZGERALD
Story by Percival Wilde

MARY PICKFORD

in

"Little Lord Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E GREEN

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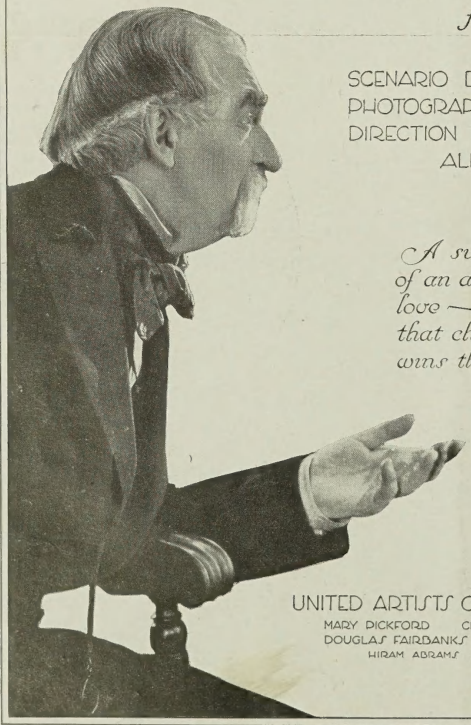

UNITED ARTISTS CORPORATION
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THE FILM DAILY
The BRADSTREET of FILMDOM — The RECOGNIZED AUTHORITY
FORMERLY Wid's DAILY

Vol. XIX No. 1 Sunday, Jan. 1, 1922 Price 25c.

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News of the Week in Headlines

Monday

Holiday.

Tuesday

John Emerson and Saul E. Rogers talk for and against tariff in Washington.

William P. S. Earle Pictures formed. Plan four a year.

J. D. Williams sees drop in production cost as move to return to normalcy.

Ernst Lubitsch and Paul Davidsohn arrive from Germany.

Wednesday

Lubitsch describes his working methods.

Charles Ray expected to sign with United Artists.

Philip Van Loan completing "The Soul of the Violin," described as a "film opera."

Shuberts book "The Lonely Trail" for New York.

Thursday

James R. Grainger acting as sales manager for Cosmopolitan Prod. as well as for various other producers.

Senate Finance Committee gets official survey of film imports and exports. Exposed imports for 1921 one-fourteenth of exports.

Gasnier completes R-C contract.

Friday

Carl Laemmle asking exhibitors to bid on "Foolish Wives."

Pictorial Clubs of New York, Inc., making religious and educationals.

Marshall Neilan in letter to Sydney S. Cohen tells of alleged dream in which he saw a combination between First National and Famous Players, and predicts it may come true.

Pat Dowling asks why the necessity of prologues.

Saturday

Last issue of this publication under its well-known name, WID'S DAILY, appears today. From now on its title will be THE FILM DAILY.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Betty Compson Does Splendid Work In Barrie Novel

Betty Compson in

"THE LITTLE MINISTER"

Paramount

DIRECTOR ..... Penrhyn Stanlaws
AUTHOR ..... James M. Barrie
SCENARIO BY ..... Edfrid Bingham
....
AS A WHOLE.....Barrie delightfully interpreted by players and in fine atmosphere of production
STORY.....The old Scotch romance pleasantly told and artistically presented
DIRECTION.....Retains a good deal of the familiar Barrie charm and injects agreeable humorous touches
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
STAR.....A thoroughly pleasing and convincing "Babbie"
SUPPORT....George Hackathorne particularly capable and well suited to title role; cast generally good
EXTERIORS ..... Appropriate
INTERIORS ..... Good
DETAIL ..... Adequate
CHARACTER OF STORY.....A gypsy girl falls in love with the little minister of the "auld kirk" but turns out to be the Lady Barbara
LENGTH OF PRODUCTION ..... 6,031 feet

And now comes James M. Barrie's "The Little Minister" from Famous Players studios with Penrhyn Stanlaws responsible for the production and Betty Compson, the star. The artistic hand of the producer is obvious throughout the picture, and the quaint charm of the Barrie novel is delightfully presented in the settings and general atmosphere. The village of Thrums and the townsfolk retain the Scotch flavoring pleasantly, and detail is given careful attention.

Besides providing a good production, director Stanlaws has injected fine humorous touches that are brought out naturally and without force nor any perceptible effort. The story is told smoothly, and the climax in which the little minister is confronted by the elders for his behavior with the gypsy girl, and the denouement which discloses that the gypsy is the masquerading Lady Barbara, is splendidly handled.

The role of Lady Barbara, or "Babbie," is probably the best thing that Betty Compson has done since her work in "The Miracle Man." She is thoroughly enjoyable and her quiet manner and method of winning the heart of the little minister makes up a good share of the feature's value as entertainment. And then George Hackathorne in the title role gives a particularly pleasing performance. He understands repression and exercises it to advantage in a part that requires a more than ordinary amount of it. He makes "The Little Minister" a real interesting person. The titles are rather numerous and conversational, but they are well written and the dialect good.

The gypsy girl was known to the people of Thrums as Babbie. She was their friend, and warned them against the approach of the troops when the weavers decided to revolt against the low prices paid for their work. Babbie has come to love Mr. Gavin, known to the people as "The Little Minister," but she even urged them to insist upon their rights against the wishes of the minister. Against his will Gavin fell in love with Babbie, and once protected her fram capture by permitting her to pose as his wife. The church folks decided to take the matter up with Gavin, and he was threatened with dismissal when Babbie appeared and revealed her true identity, that of Lady Barbara.

Vitagraph is also distributing "The Little Minister."

Should Please Especially If They Like Something Different

Box Office Analysis for the Exhibitor

You will be showing them something that is quite different from the ordinary run of photoplay entertainment if you give them "The Little Minister." Of course, those who are familiar with the works of the author will appreciate it all the more. You can promise a delightful Scotch atmosphere and a charming picture and story.

Be sure to talk about the performance of Betty Compson and tell them they will like her work in this picture. A proper musical accompaniment will help put the picture over, and an effective prologue with Scotch songs will also be appropriate. If you think the title has drawing power, spread it broadcast before your showing date.

"CON

Made by
Particul

SECOND OF THE
SUPREME
SELZNICK
SIX ~

"A MAN'S
HOME"
WAS THE
FIRST

CHARACTER QUALITY AMERICA FIRST ACCURACY ENTERPRISE

New York American

AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

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BANDITS ROB CAPITOL THEATRE OF $10,000

The bandits knew their business.

"A MAN'S HOME" was playing the Capitol at the time.

The $10,000 haul was made at the close of the FIRST DAY of the run.

When YOU play this big money-getter, put on a squad of armed guards.

It's the first of the

SUPREME SELZNICK SIX.

WATCH FOR THE OTHERS.

Featuring

Hobart Bosworth

with

Robert McKim
Elinor Fair
Freeman Wood
Baby Muriel

Every One a Box-Office Drawing Card

Five of the best-known players of the screen predetermine the box-office success of "White Hands"—the mighty drama of white heat passion, and the greatest story C. Gardner Sullivan ever wrote.

Thrilling fight scenes that make you edge-up in your chair; a helpless woman in a squalid settlement among a band of heartless men; a villainous dive-keeper; a red-blooded hero, and a toddling bit of human drift-wood to bring happiness to all.

Such a picture! And such a title for sure-fire exploitation. Man—you never had a better chance to start the New Year off with a picture that will pack 'em in and make 'em yell for more.

See it today! It's a clean-up!

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1913 Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

WHITE HANDS

Jackie Coogan Offers Fine Entertainment In "My Boy"

Jackie Coogan in
"MY BOY"
Associated First Nat'l Pictures

DIRECTORS....Victor Heerman and Albert Austin
AUTHOR ..... Jack Coogan, Sr.
SCENARIO BY .....Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Boy star puts over another delightful entertainment that will please old and young
STORY.....Fine heart interest in narrative that contains plenty of laughs and some genuine pathos
DIRECTION....First rate; of course permits Jackie to carry the picture
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Satisfactory
STAR ..... Will enlarge his following with this
SUPPORT.....Claude Dillingwater good except for his false whiskers; cast adequate
EXTERIORS ..... Suitable
INTERIORS ..... Suffice
DETAIL ..... Good
CHARACTER OF STORY.....Steerage lad escapes deportation and after many adventures is claimed as nephew of rich woman
LENGTH OF PRODUCTION ..... 4,967 feet

Little Jackie Coogan is delighting a host of his admirers at the Strand for Christmas week, and his following includes many grown-ups as well as the usual vacation crowd of children. "My Boy" is made entertaining through the work of the young star and good direction and not because of the story, for it is the simplest sort of narrative with hardly a plot at all, but sufficient incident to permit Jackie to get over his tricks and provide a fine lot of laughs, if the Strand audience is to be taken as a criterion.

"My Boy" contains a good deal of heart interest through Jackie's efforts to dodge the immigration authorities who want to deport him. And then again when he is claimed by the wealthy Mrs. Blair as her nephew his attachment for the old sea captain who has given him a home is another indication of the little star's emotional ability. The various scenes in which Jackie and the captain play together are all fine, and particularly the one in which Jackie tries to rub his benefactor's back with liniment. Claude Dillingwater is good as the captain but his whiskers are too obviously false.

But the comedy bits are more numerous than the pathetic moments and one is better than the other. The first laugh comes when Jackie, an orphan, unknowingly foils the immigration officers. He joins a Jewish family and is counted in as one of the woman's eight children. When the father who has come to meet his family is counting off his brood, he fails to recognize Jackie as one of his own. It is then that Jackie follows old Captain Bill and elects him as a foster parent.

Young Jackie proves that he's a dancer as well as an actor and when old Bill needs medicine and hasn't the price, the boy dances to an organ grinder's tunes. Coins come rolling in in appreciation of the little dancer's work. (Jackie knows how to "Chicago" too). The Italian refuses to share the profits, but Jackie uses a little strategy and gets his half of the proceeds.

Finally the little orphan attends a settlement house party where he is accused of stealing the rich Mrs. Blair's purse. Trailed to his home at old Bill's it is found that the boy only had some fruit for Bill, the bag is recovered and Mrs. Blair learns that Jackie is her nephew. The boy refuses to go to his new home until the captain goes too.

Everyone Will Be Pleased With This One

Box Office Analysis for the Exhibitor

You ought to be able to do good business with "My Boy," especially if you have already shown "The Kid" and "Peck's Bad Boy." Or if your folks aren't yet acquainted with Jackie and his overalls, this is a good time to introduce him to your patrons. Old and young will like "My Boy" and they'll be delighted with the young star. You can make a specialty of matinee showings and be assured your patrons will go away satisfied.

Whatever exploitation you accord the picture ought to prove worth while when you count up the receipts. There is real appeal in the kid stuff that the feature contains, and the laughs and touches of pathos are mingled in a fashion that offers a happy combination. First National's publicity department has thought up some unique exploitation ideas that you will do well to take advantage of.

An Audience Picture

A Box-Office Cast

A Woman Alone in a Nest of Crime On the Edge of Sahara

What a wealth of suggestion is contained in this key line of "White Hands"—the stirring melodramatic production that will keep thousands of box-offices busy in the New Year.

Written by C. Gardner Sullivan, directed by Lambert Hillyer, featuring Hobart Bosworth, with Robert McKim, Elinor Fair, Freeman Wood and Baby Muriel, "White" Hands" is destined to be one of the biggest money-makers ever produced.

"White Hands" is a Graf Production, and the first big picture by this well-known producer to be distributed by Wid Gunning, Inc. Lose no time in seeing this great drama of white heat passion at the Gunning exchange nearest you.

For exhibitors who want red-blooded, swift-moving, sure-fire action successes.

Line up!

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

White Hands

Irvin S. Cobb's Titles Help Put Over Farce Comedy

Vivian Martin in

"PARDON MY FRENCH"

Goldwyn

DIRECTOR ..... Sidney Olcott
AUTHOR ..... Edward Childs Carpenter
SCENARIO BY ..... Harry O. Hoyt
TITLES BY ..... Irvin S. Cobb
CAMERAMAN ..... John Stumar
AS A WHOLE..... Fairly entertaining farce comedy that succeeds in being funny at times, but mostly in Cobb's titles
STORY..... Continuity is poor, making development a little uneven; situations not altogether new, but some thoroughly amusing
DIRECTION..... Makes the most of what comic situations there are; fine selection of players
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Sometimes poor
STAR ..... Pleasing
SUPPORT..... Thomas Meegan, Nadine Beresford and Ralph Yearsly fine comedy trio
EXTERIORS ..... Few
INTERIORS ..... All right
DETAIL ..... Suffices
CHARACTER OF STORY..... Stranded actress becomes maid in home of newly rich westerners where she accidentally traps international criminals
LENGTH OF PRODUCTION..... 5,620 feet

"Pardon My French" is a farce comedy of average calibre that might have risen just above the average line if its comic situations were more numerous. What the story does contain in the way of farce is first rate, and then Irvin Cobb's titles do the rest to put them over and bring out the laughs. Vivian Martin is starred in the piece, but, strange to say, she isn't responsible for the picture's most important comic bits. Miss Martin is pleasing and provides the necessary romantic touch, but the comedy roles are in other but none the less capable hands.

The idea of the "hicks" who suddenly acquire millions and decide to "break" into society has been used before in various ways, but Director Olcott has managed to present it in entertaining fashion and together with the captions written by Cobb a good many laughs are created by Mr. and Mrs. Hawker and their son, Zeke, from Kansas. Mrs. Hawker tackling a cigarette will bring a laugh. The cyclone is not sufficiently realistic to have been included, but serves to contrast the Hawkers' "before and after" prosperity.

The title does not pertain to the picture as a whole, but reveals the secret of the little actress when her company is stranded and she finally takes a position as a French maid and at one time neglects to use her accent.

Polly wanted to play on Broadway, but the best she could do was road companies and they always stranded, so finally Polly decided she'd take a position as maid with a family of westerners who were trying to enter Tar Harbor society. Polly's job was to fit the "hicks" for the ordeal. While working as maid Polly meets her ideal man. The Hawkers are much elated over the suddenly acquired friendship of the Countess Carstairs and Marquis de Void. The Countess aims to marry the rich Hawker's son, Zeke. Meanwhile de Void manages to help himself to Mrs. Hawker's jewelry. Polly is accused and in the police station recognizes the pictures of the Countess and Marquis. This leads to the crooks' discovery. Polly is reinstated in the Hawker home, but declines in order to marry the man she loves.

Enough Laughs to Satisfy Most of Your Folks

Box Office Analysis for the Exhibitor

There are sufficient laughs and the farce comedy is probably good enough to get by with an average audience. Irvin S. Cobb's titles will bring laughs and it might be well to mention the fact that he wrote them when advertising the picture. Vivian Martin hasn't appeared regularly in pictures lately, but if you feel that she is known by your patrons, use her name and say she is assisted by a capable company of comedians.

Catchlines with the titles will attract. Say: "You've heard of the rube who suddenly came in for a lot of money, but have you ever seen a whole family of farmers become millionaires over night and then try to 'break' into fashionable society? It happens in 'Pardon My French.' Vivian Martin is the star in this latest Goldwyn farce comedy."

What Do You Bid For

You have never before been asked to *bid* for a picture.

But Universal's MILLION DOLLAR PICTURE is so totally beyond the class of any production ever before attempted that it must be handled in a revolutionary manner.

Universal can NEVER GET ITS MONEY BACK on this stupendous super-production. It has already cost so much that by the time we have exploited it and have made the prints WE WILL HAVE TO TAKE IN TWO AND ONE HALF MILLION *TO BREAK EVEN!*

I could take in MORE MONEY THAN THIS by road-showing "Foolish Wives." But there are two powerful arguments against such a method. First, road-showing is a slow process. Second, I consider it unfair to you exhibitors, and therefore poor policy, to make regular moving picture theatres wait for months and months, and maybe years, after release date before showing the screen's greatest effort.

I want MOVING PICTURE THEATRES TO HAVE FIRST CRACK AT THE BIGGEST ACHIEVEMENT IN THE HISTORY OF THE INDUSTRY.

I say I *want* this. But I can't afford to sacrifice a million dollar picture—the only one ever made—to accomplish it.

Therefore, I can't go through with it unless you meet me more than half way.

Some of the greatest exhibitors in the world have made handsome offers for first run of "Foolish Wives." But, handsome as those offers have been, THEY DO NOT COVER THAT PART OF THE NEGATIVE AND POSITIVE COST CHARGEABLE AGAINST THEIR CITIES.

"Foolish Wives"?

Better still, such men as Tom Moore of Washington, Felt Brothers of Philadelphia, Ruben & Finkelstein of St. Paul and Minneapolis, and others, have offered me their theatres ON ANY TERMS I SEE FIT TO MAKE, because they say the industry owes this tribute to Universal! It is a great spirit, a new spirit, a spirit which will inspire Universal to reach greater heights in the future than it ever hoped for before.

Other exhibitors have said that I will be justified in asking terms that have never been dreamed of before. One man said, "Your company has done a thing no other concern ever dared to do. You are entitled to recognition for this. You are entitled to the very highest limit every exhibitor can give you."

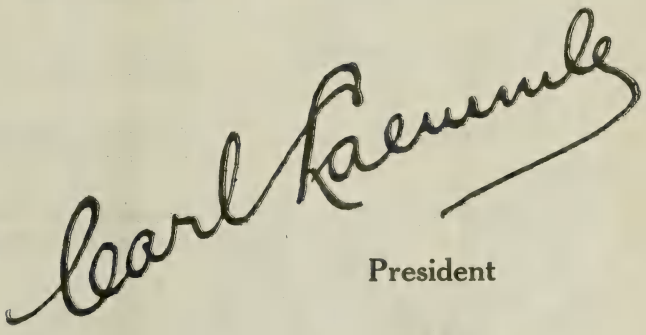
It was this exhibitor who suggested that I ask you to make your very highest bid for "Foolish Wives".

Will you do it? Will you smash all precedent and tell me the very limit you can stand in order to have the honor of being the first to present the first million dollar production in your city?

Will you demonstrate that my policy of giving moving picture theatres first chance is the right policy?

With so much at stake I naturally reserve the right to accept or reject your bid; in either event, I am going to receive it in the best of faith, just as I ask you to accept this announcement.

Address all bids to



President

UNIVERSAL FILM EXCHANGES, Inc.

1600 Broadway - - New York

January 29

BOOK YOUR SHOWS

The Ninth Anniversary

Policies That Brought Success:

Business Integrity	The guiding hand of William Fox, a showman with a purpose fulfilled. Breaking clean at all times with showmen and the public they serve.
Production Quality	Unerringly giving the public *what* it wanted *when* it wanted it, and making each succeeding production a reflection of *highest quality* ideals.
Financial Resources	Making vast, judicious expenditures when necessary to advance the interests of motion pictures and the industry, the showman, and his public.
Foreign Markets Expansion	Giving the whole world the benefits of Fox's American organization and prestige and instituting studios at strategic points for the acquisition of foreign material to entertain the American public.
Perfected Organization	Every department working like clockwork with the others, each supervised by a trained executive who knows every angle of his profession—all units constantly operating as a highly effective and efficient whole.
Confidence of the Trade	Open and aboveboard in all business transactions and rigorously maintaining the highest standards of fair-square dealing.
Studio Efficiency	The largest and most completely equipped studios in the industry, manned by a highly competent corps of experts in every branch.
Exhibitor Good-will	Pledging assured profits and absolute independence; never attempting to assume management of a loyal showman's theatre.
Showmanship	Anticipating what the public wants, and therefore what the showman must have, and producing it.
Public Favor	Because of their sustained highest quality and the consistent individuality of their appeal, Fox productions always are sought after and patronized liberally.

1914 1915 1916 1917 1918 1919 1920

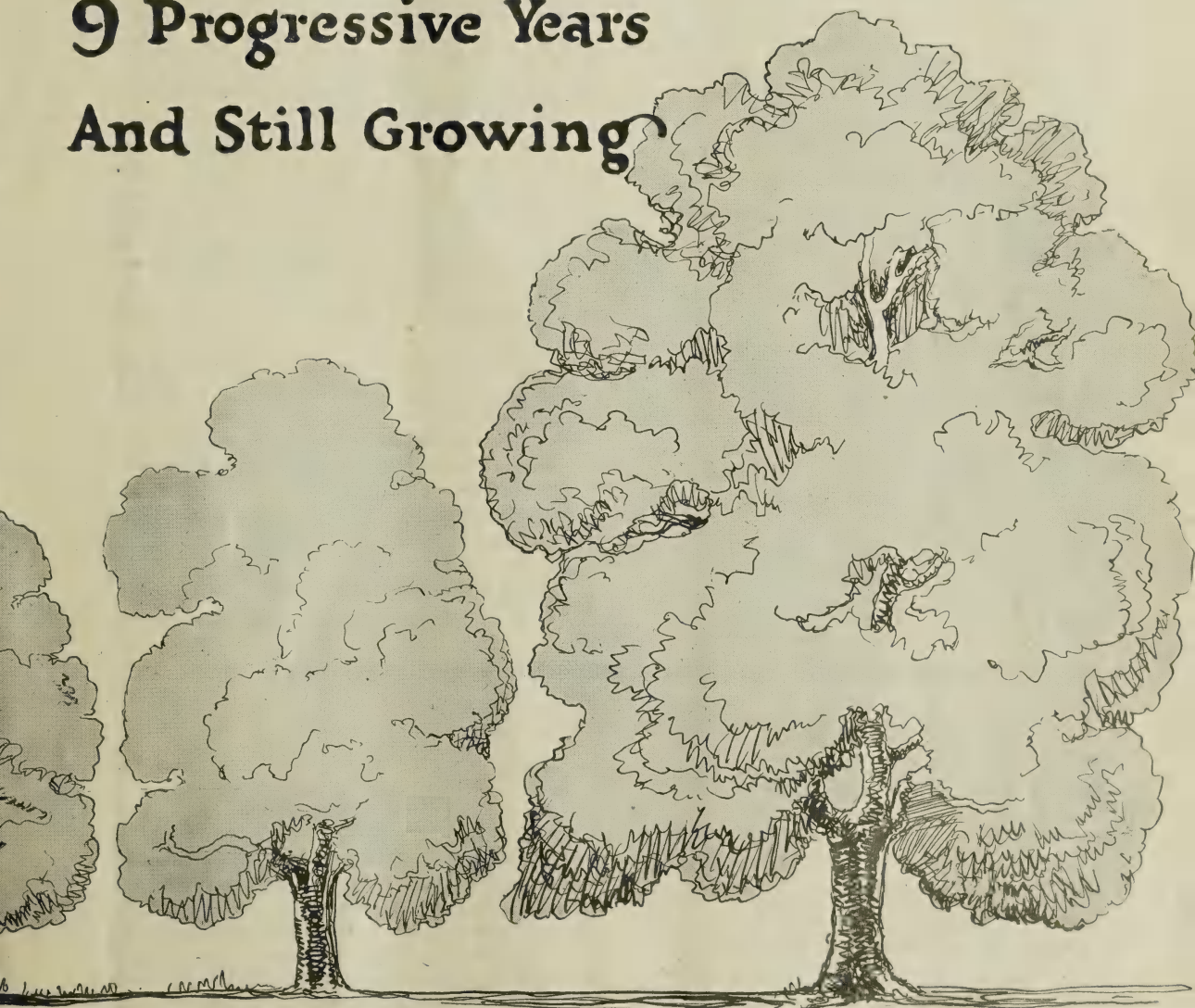
to February 4

FOR FOX WEEK

of Fox Film Corporation

9 Progressive Years

And Still Growing



1921 1922

Sea Story Offers Pleasing Entertainment

Conway Tearle in

"SHADOWS OF THE SEA"

Selznick-Select

DIRECTOR ..... Alan Crosland
AUTHOR ..... Frank L. Dazey
SCENARIO BY ..... Lewis Allen Browne
CAMERAMEN....Jules Cronjager and J. Badaracco
AS A WHOLE....Good adventure production with plenty of action and attractive part for star
STORY.....Deals with modern pirates and sea life
DIRECTION.....Creates sea atmosphere. Keeps things moving and handles players well
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Too dark
STAR ..... Does good work in action scenes
SUPPORT....Doris Kenyon plays woman role with charm. Cast adequate
EXTERIORS ..... Good
INTERIORS ..... Suffice
DETAIL ..... All right
CHARACTER OF STORY....Sea captain wounded in fight is aided by doctor whose young wife has lover. After death of doctor the captain makes them prisoners on ship and tests their love

LENGTH OF PRODUCTION.....About 4,800 feet

"Shadows of the Sea" has lots of action, some good fights, nice yacht scenes, a well staged mutiny, and a fair amount of love interest. The story is of average interest, and deals with a dramatic incident connected with sea life. It makes little attempt at characterization or plot, but provides for plenty of action and allows the star an attractive role.

The director has managed well with the material at hand. The yacht scenes are well staged and the action effectively presented. He has also held his leading actors in check and secured locations that give a fair amount of sea atmosphere to the production. His main handicaps have been the lighting, which in many scenes is too dark, and the lack of sufficient among the crew on the ship. This is particularly evident in the mutiny scenes where it is difficult to tell, during the fight, who is for the captain and who is against. Suspense, however, has been created and the attention is well held throughout.

Conway Tearle gives a satisfactory performance, and has evidently enjoyed his part which allows him much room for all kinds of action punctuated with romance. Doris Kenyon is the only girl in the production, with the exception of several extras who appear at a lawn party. Her work is thoughtful and attractive. Included in the cast are Arthur Housman, Crauford Kent, J. Barney Sherry, Jack Dumier and Harry Lane.

The story tells of an idealistic sea captain who, in smuggling arms to a South American republic, is wounded by the revenue officers. He finds medical aid and refuge at the home of a doctor. The doctor's wife is in love with a young scamp, who in a quarrel, kills the doctor. To avoid the revenue officers the captain takes them both aboard his ship, and they set sail for the Far East. On the yacht the girl discovers that she does not love this man but loves the captain. A mutiny takes place, but the captain retains his ship and wins the girl.

Adventure and Star Will Please the Average Audience

Box Office Analysis for the Exhibitor

"Shadows of the Sea" will entertain and please the average audience. The offering is full of action and the adventure will attract, but the story is not over convincing and if your people are critical and require a very probable story then you had better see this first.

Conway Tearle has quite a few followers, and his name should be used in presenting the picture to your audience. You can also appeal to a certain element by telling them that the story deals with adventure at sea. Sea stories are very popular in magazines and should prove a good drawing card on the screen.

If you can run a few trailers of some of the rapid action from this offering it will surely make them curious and get them interested in the production. Talk about the murder of the doctor and the mutiny on board the ship. Tell them how the loyal cook defended himself with a meat cleaver, and of how the captain regained control of the boat. Also tell them that the captain locked the girl in a cabin with the man she hated in order to prove her love.

Another Fox Player Reaches Stardom In "Gleam O'Dawn"

John Gilbert in
"GLEAM O'DAWN"
Fox

DIRECTOR ..... Jack Dillon
AUTHOR ..... Arthur Goodrich
SCENARIO BY ..... Jules G. Furthman
CAMERAMAN ..... Don Short
AS A WHOLE.....Not very powerful drama with single situation that contains considerable padding
STORY.....Nice atmosphere of the North woods gives it good pictorial appeal
DIRECTION.....Fair; permits too many close-ups and allows players to overact
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
STAR ..... Suitable type for hero role
SUPPORT.....Barbara Bedford leading lady; Wilson Hummel overacts in character part; Edwin B. Tilton adequate
EXTERIORS ..... Some pretty shots
INTERIORS ..... Suffice
DETAIL ..... Fair
CHARACTER OF STORY.....Young French Canadian learns that woodsman who has befriended him is his father who deserted his mother years before
LENGTH OF PRODUCTION ..... 4,178 feet

Among others to reach stardom through the medium of the Fox organization recently is John Gilbert, who appears as the star in "Gleam O'Dawn," the pretty title given to a drama of the Canadian North woods, written by the author of the stage play "Yes or No." Gilbert will be remembered as the hero of the Fox special production, "Shame," released in the Fall. Barbara Bedford, who lately appeared as a Fox star herself, is Gilbert's leading lady in "Gleam O'Dawn." The entire cast is well suited and capable except that nearly everyone is inclined to overact, particularly Wilson Hummel in the role of a crazy fiddler.

The main situation is not a very substantial one nor original. It is the old vengeance idea, with just a slightly different angle and a fairly suspensive atmosphere of mystery in regard to the identity of the hero. The director has found it necessary to do a lot of padding to round out the story and consume the necessary feature length. In this way most of the dramatic force is lost, and the development frequently not at all convincing.

The story is told practically through the numerous sub-titles, many of them giving lengthy explanations combined with the flash-backs which are necessary to understand the play. The only action in the picture comes in the opening reels, when hero Gilbert makes a spectacular entrance and beats the two men who are trying to force Edwin Tilton and Barbara Bedford, his ward, off their property.

Gleam O'Dawn had no relations and only remembered the mother who believed herself deserted by her husband. O'Dawn comes upon Huntworth, who lives in a woodland cabin with Nini, a girl he had adopted. Pierre, a half-crazed fiddler, working for Huntworth, recognizes O'Dawn as the son of the woman he had loved and lost, Huntworth's wife. Pierre tells O'Dawn Huntworth is his father and demands vengeance for the dead woman. O'Dawn has grown to love Nini and lacks courage to kill his own father even to avenge his mother. Finally he tells Huntworth his story, and the latter explains that a fever contracted in the gold fields had kept him from his wife. There is a reunion and happiness all around.

An Average Entertainment A Bit Weak In Story

Box Office Analysis for the Exhibitor

"Gleam O'Dawn" is a rather attractive title and likely to interest many people because it sounds good. And then the picture itself has a good pictorial appeal to recommend it. The story may also please some, but it is not very strong in dramatic situations. Catchlines will serve to give an idea of what it is all about. If you think the revenge theme a popular one with your patrons, play it up from that angle.

Recall the star's appearance in "Shame" if your folks saw it, and show some stills in your lobby of Gilbert in the part he plays in "Gleam O'Dawn." Barbara Bedford may be mentioned as his leading lady. Posters to be had at the Fox exchanges will do nicely to attract attention and a good variety of stills for lobby display.

Latter Reels Amusing But Gets Off To Slow Start

Wallace Reid in
"RENT FREE"
Paramount

DIRECTOR ..... Howard Higgin
AUTHORS ..... Izola Forrester and Mann Page
SCENARIO BY ..... Elmer Rice
CAMERAMAN ..... George Schoenbaum
AS A WHOLE....Rather a weak entertainment with star poorly cast; last reels fairly amusing
STORY.....A long time before you know there is any plot at all; idea poorly developed
DIRECTION.....Ordinary; spends altogether too much time getting started; permits too much repetition in scenes
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Average
STAR.....Plays in his usual style but story doesn't suit his personality
SUPPORT.....Lila Lee leading lady; suitable cast for the most part
EXTERIORS ..... Not the real thing
INTERIORS ..... Adequate
DETAIL ..... Fair
CHARACTER OF STORY.....Struggling young artist and disowned heiress camp on roof and start a romance that ends happily
LENGTH OF PRODUCTION.....4,661 feet

If it had not been for a few laughs distributed through the latter reels and a general though slight tendency of improvement in every direction, "Rent Free" would have to be voted an out and out dull bit of entertainment. And at best the story is a poor selection for Wallace Reid. It does provide him with a hero role, to be sure, but not the sort of part that is best suited to his personality. For the most part he parades around with an artist's paraphernalia, climbing from roof to roof in an effort to escape an unpaid landlady.

The early reels are very slow and the director seems almost to have forgotten that the story had a plot at all, because the incidents are not permitted to shape themselves in a way that would establish a form of premise. When finally they get into the story, things pick up and a rather belated interest in hero Wallie and his roof-romance is acquired. The star himself is pleasing and Lila Lee is a suitable heroine.

The atmosphere of "Rent Free" recalls a Thomas Meighan picture, "The Frontier of the Stars," in which roof tops formed the background, and the same fault which was found with the Meighan production goes here. The roof tops are not at all real looking and one or two shots of New York's skyline are poor substitutes for the real thing. Once the plot is made clear and the romance gets under way, "Rent Free" holds the attention and the happy ending gives it an appropriate finish.

Buell Arnister's father, a lawyer, resents his artistic ambitions, so Buell boards until his money is gone and then he camps on the roof. On a neighboring roof are two more campers, Barbara Teller and her friend Justine, also unable to pay their board bill. Barbara is the daughter of the late wealthy Mr. Teller, who left all his money to his second wife, who put Barbara out of her house, which happens to be in the neighborhood. In his rooftop rovings Buell gains entrance to the Teller home and invites Barbara and her pal to join him. Barbara doesn't tell Buell it is her former home. Mrs. Teller, now Countess de Mourney, returns from abroad to find her home inhabited by the young artist and her step-daughter. Complications pile on, but then Buell produces a note, which indicates a hidden will of the late Teller, which is found and leaves all his wealth to his daughter. Exit Countess and enter romance for Buell and Barbara.

May Please a Fair Majority

Box Office Analysis for the Exhibitor

Those who admire Wallace Reid will likely be satisfied with his latest picture even though it presents him in a role rather a good deal different from those with which he is usually associated. Perhaps they will be beginning to get discouraged because the early reels are slow, but the ending makes up in a fair way with some amusing situations and some laughs that appeared to be well received at the Rialto.

The star's name will attract and probably the title is one that will get the attention if exploited with advertising of the stunt variety and catchlines such as: "If your landlady puts you out and you cannot pay the rent, there is always one thing left to do. See how Wallace Reid solves the problem in 'Rent Free'." Or, "Are you troubled with the rent problem? Wallace Reid doesn't let it worry him. See how he does it in 'Rent Free'."

Some Short Reels

The Jungle Goddess—Selig—Export & Import—State Rights

Type of production.....15 chapter serial

Selig has made an animal serial which, judging from the start, has enough thrills produced from animal sequences to make even the hardest boiled fan admit it's "there." Selig has taken his zoo and hurled it right at the camera. The result is a profusion of lions, leopards, elephants, plus the trained apes, and other animals that will make the serial fan happy. There are several sequences that furnish a real thrill where the lions and leopards get into action. The first is where the lions are turned loose to see if they will destroy the little white child who drifts into the kingdom of wild Africans in a balloon, and the second is where a full grown leopard leaps on a jungle woman and hurls her to the ground. The first thrill in a way resembles that in "Theodora," where the lions prowl around the body of the prostrated hero. Only the little girl in her white dress seems a more compelling picture, and gets a lot more sympathy than with the animals after a grown man.

The trained apes also appear to advantage and offer several good laughs, and the way in which an elephant guardian of the bathing pool hurls a huge rock upon the lions preventing the destruction of the hero will also make them sit up and take notice.

The story is unusually good. It tells of what happens when a scientist, anxious to obtain a fortune, has the child who stands between him and the fortune kidnapped. She is thrown into an army balloon which drifts into the savage kingdom. There she is taken up as the White Goddess and remains so for 15 years, after which her childhood playmate comes to her rescue. What happens on the way back to civilization furnishes many of the thrills, not the least of which is where she is about to be smashed on the rocks of a whirlpool when she is saved by the trained ape swinging from a tree.

This one looks like a money getter.

"Fur Coat and Pants"—Star—Universal

Type of production .....1 reel comedy

The revolving wheel of the bookkeeper's chair makes a very good put-and-take top, but the boss enters and cleans up the board. Bert Roach plays the boss and Ethel Teare is the girl in this mildly amusing comedy. After the put-and-take introduction the business centers around a fur coat. Wirst, a blind man, mistakes the wearer of the coat for his dog and then the frankfurters on the stand become alive when the coat passes. In the end the dollar-a-week man comes to take the coat, but the girls in the office give him so many orders that he decides to let the girl keep it. The action is not very brisk and the gags only mildly entertaining.

"The Wayward Dog"—Aesop's Fables—Pathe

Type of production.....1 reel animated fable

The cartoonist takes advantage of recent events and satires the Klu Klux Klan in his latest animated fable "The Wayward Dog." The actors are all dogs and members of the canine branch of the Klan. A little lap dog is ignorant of this and is induced to help in a daring safe robbery. The robbers escape, but the little lap dog is caught which leads up to the well known moral that a man is known by the company he keeps. The animation work is amusing and humorous, and some of the action is very funny. Should do well as a program filler and will certainly get a laugh from the average audience.

"Day's Fun at Blackpool"—Kineto Review

Type of production.....1 reel novelty

Four English comedians dressed in circus fashion visit Blackpool, which is the Coney Island of England, situated in Lancashire, not far from Liverpool. A birds-eye view of the pleasure resort is shot from the tall tower. After the comedians descend the fun begins. First they try to ride the donkeys, then they make a spectacle of themselves in a roller skating rink. On the scenic railway they become hilarious and engage in a little rough house. The comedy work is mild and simple. This number of Kineto Review would do well for special showings before children and for non-theatrical exhibition.

"The Capture of the Canadian Lynx"—Bill and Bob—Pathe

Type of production.....1 reel adventure

"The Capture of the Canadian Lynx" differs a little from the average Bill and Bob adventure reel, in that more attention has been paid to comedy work and not so much to the actual preparation of the trap for the animal. But the animal is captured just as in former productions, this time with the aid of a net into which he drops. The Lynx is then delivered to the zoo and the boys reap their money reward. The comedy work is supplied by the lady next door who has a pretty face but is terribly fat. The boys promise to take her to the beach, but when they see her dressed in her bathing suit they discover what they have let themselves in for. The last sub-title reads: "Are you sure she can swim?" The adventure and animal trapping is well done, and will hold the attention of the average audience. The comedy work will please for it is well done and contains some nice quiet humour, and offers a relief from the slap-stick variety.

Movie Chat No. 72—Kineto

Type of production.....1 reel magazine

Chemistry, biology and botany are the subjects featured in this educational number of the Movie Chat. The chemistry is simple though instructive, and the experiments are neatly executed. Carbon dioxide gas is produced from hydrochloric acid and washing soda. In another experiment the breaking up of water into hydrogen and oxygen by electricity is shown. Other experiments show the affinity of sodium for water and how magnesium, a metal, burns with a bright light. The biological section illustrates how the lamprey, an eel-like fish, preys upon its victims by attaching himself with his sucker shaped lips. The botanical section includes some pretty shots of the rapid budding of many varieties of flowers. The magazine as a whole is interesting and will hold the attention when run as a program filler. A splendid reel for non-theatrical showings.

To Exhibitors Who

A Sensational Offer Which is Backed up With The Resources of the Strongest Company in the Business.

Cards on the table, face up!

Prove to me that you are actually operating at a loss and I will authorize Universal's nearest representative to cut film rentals enough to *enable you to at least break even!*

This offer does not apply to any exhibitor who is breaking even or making a profit.

It is intended *only to prevent theatre failures.*

Every producer in the business knows that some of you are losing money. For a long time your complaints were taken with a grain of salt, because some of you complain all the time, even when you are cleaning up, just to hammer rental prices down.

But there is no denying now that your complaints, in many cases, are justified and true.

Therefore, regardless of whether you are now using Universal pictures or whether you have never used them, you can get them at a price which will stop your losses the instant you prove to our representative that there is a loss.

The best houses in the country have discovered the amazing improvement in Universal pictures. They know we have improved our stories. They know we use the best settings in the world. They finally realize that we have the best photography and the cleverest lighting. And what's more——

WE'VE GOT THE BEST STAFF OF DIRECTORS EVER GATHERED TOGETHER IN ONE STUDIO!

We've cut the waste from thousands to hundreds, from hundreds to dollars and from dollars to pennies. We can make better pictures than anybody else for less money than anybody else—and we're doing it every day!

Carl Laemmle, President

Are Losing Money

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The only exception I make is our million dollar picture "Foolish Wives." I'm going to get every dollar I can for that production because I've GOT to. You need no diagram to show you why.

I don't believe any exhibitor will begrudge paying record prices for the first real million dollar picture in history. Some of the biggest showmen have offered me their theatres on my own terms as an appreciation of what "Foolish Wives" will mean to the whole moving picture art.

But outside of that one picture, I say again:—Show the nearest Universal representative your books. Prove to him that you are in bad shape during these present times, and I will authorize him to make a deal that will pull you out of your hole and at least let you live.

Understand clearly, the Universal company, although the strongest in the business to-day, is feeling the terrific pressure of the present times. We are in exactly the same boat that many of you are in. Times are tough. But we are probably better able to finance ourselves through troublous times than you are. That is why I take upon myself the burden of this offer.

I mean this from the bottom of my heart, and there is not one single string to my offer!

My cards are on the table.

Shoot!

Universal Film M'fg. Company
1600 B'way, New York

Society Folk Make Their Bow In Mild Production

Ruth Bryan Owen in
"ONCE UPON A TIME"
Henry Bollman—State Rights

DIRECTOR ..... Ruth Bryan Owen
AUTHOR ..... Not credited
SCENARIO BY .....Not credited
CAMERAMAN ..... Dudley Read
AS A WHOLE.....Amateurish attempt. Society folk act out serious Arabian night drama with little regard to screen technique
STORY.....Told mainly through long Biblical titles. Presents Sunday school ethics
DIRECTION.....Some fair effects, but as a whole very uneven
PHOTOGRAPHY ..... Straight work
LIGHTINGS ..... All outdoor
STAR.....Not the type for the role. Often photographed to disadvantage
SUPPORT.....Actors have a good time playing in pictures, but can't keep their eyes off the camera
EXTERIORS ..... Some pretty effects
INTERIORS ..... Few
DETAIL ..... Poor
CHARACTER OF STORY.....Arabian tyrant assumes the throne and kills a fresh maiden each morning until Sharazada tells him a story and the real king returns
LENGTH OF PRODUCTION.....About 4,700 feet

Mrs. Ruth Bryan Owen, daughter of William Jennings Bryan, has assembled the Community Players of Cocoanut Grove, Florida, and had them act out a fanciful story from the Arabian Nights. The actors are all society folk of the Florida winter colony and the direction was handled by Mrs. Owen, who also has the leading role. The titles are written in a flowery Biblical style and tell a greater part of the story, the action mainly illustrating the titles.

Some pretty settings and pleasing oriental costumes have been created for this production and while none are correct and few of them typical of any section of the orient, still they are effective and fantastic. The Arabian king wears an Egyptian robe, an Indian turban, and carries a Japanese sword. In the final love scene the star wears a modified Queen of Sheba costume and the setting is Moorish. An early title tells you that the story is laid in India, but the characters' names are all from the Arabian Nights, and the story is a modification of the first of the "Thousand and One Nights." Desert scenes and a crocodile pit are included.

The acting is very crude and naive. Anglo-saxon men and women with little make-up attempt to present oriental characters. The romantic scenes are done with restraint and the fight scenes are very tame. The director has, in spite of all, obtained some pleasing effects with crude material, but has paid little attention to drama or continuity.

The story is about a king and his ambitious prime minister. The minister hires two fishermen to drown the king and after this is done he crowns himself and issues a proclamation that each day a maiden should present herself to him and if she fails to entertain him she dies in the morning. The girls are thrown to the crocodiles and the people are bent with sorrow. The king, however, was not drowned and returns in time to save the daughter of the good minister. Mrs. Ruth Bryan Owen takes the part of the daughter.

May Do For Special Entertainments

Box Office Analysis for the Exhibitor

"Once Upon a Time" is clean and wholesome and can be shown to mixed audiences, but it will not please the average theatrical audience. Good for church entertainments and Sunday school showings. In all cases see it first to get the exploiting angle. Use Mrs. Owen's name and tell them that she is the daughter of William Jennings Bryan and that all the actors are society folk of the Florida winter colony. Tell them also that the story is a fantastic tale from the Arabian Nights and that the settings and costumes are all oriental.

Talk about the girls who are thrown daily to the crocodiles and how the good king found refuge in a poor wood-cutter's hut. The use of catchlines will help, but don't try to put this over on an audience that is critical and requires a story or good acting.

"DAVID and JONATHAN"

Stirring story of a remarkable friendship between two men and their love for the same girl, filmed on authentic locations in two hemispheres.

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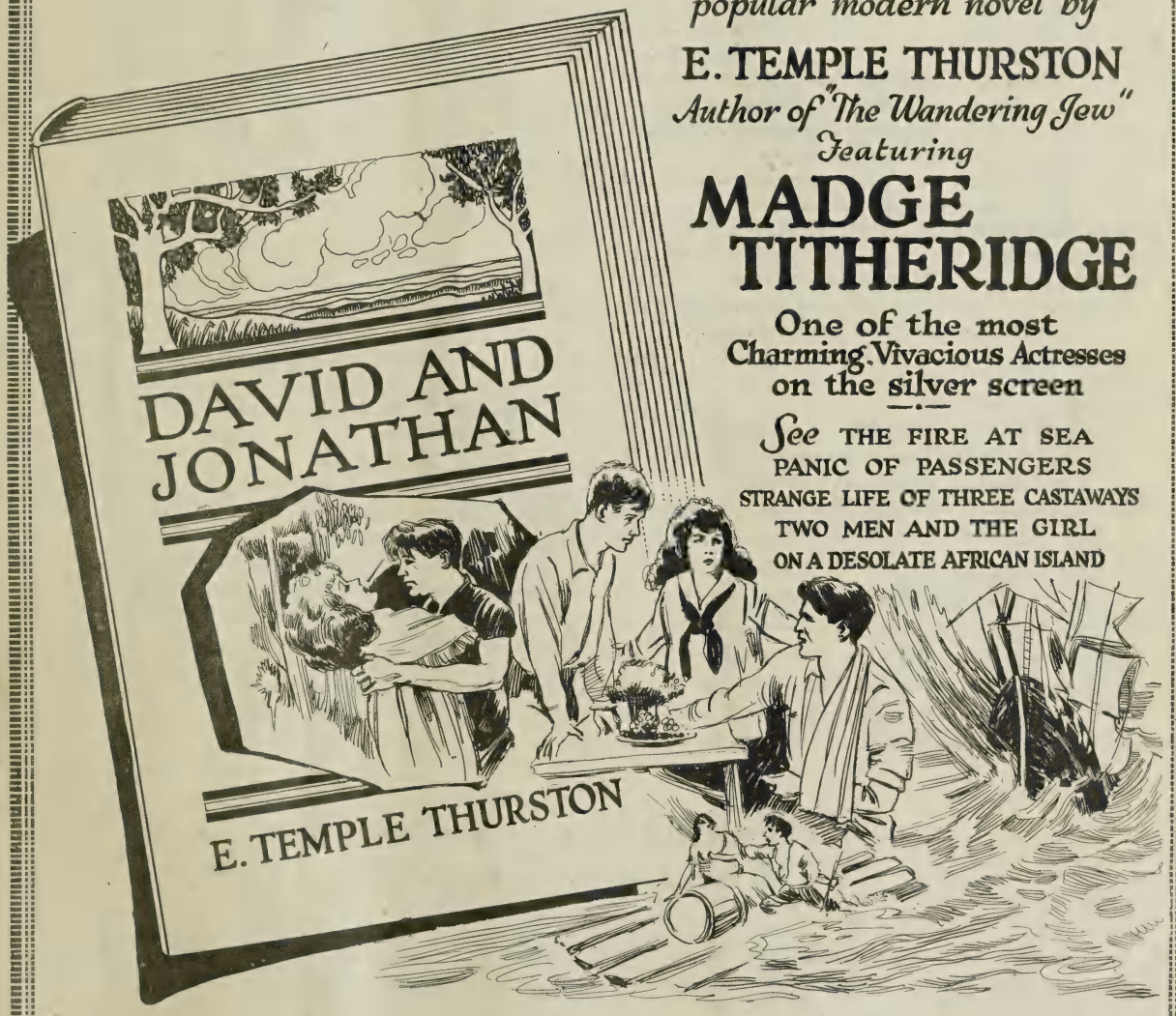
ON A DESOLATE AFRICAN ISLAND



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Story a Bit Weak In Gladys Walton's Latest

Gladys Walton in
"THE GUTTER SNIPE"
Universal

DIRECTOR ..... Dallas Fitzgerald
AUTOR ..... Percival Wilde
SCENARIO BY ..... Wallace Clifton
CAMERAMAN ..... Milton Moore
AS A WHOLE....Mildly amusing feature with star quite pleasing but comic situations rather scarce
STORY.....Very light with a burlesque bit here and there; no really important laughs
DIRECTION.....Satisfactory but somewhat handicapped by lack of good incidents
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Correct
STAR ..... Her admirers will likely be suited
SUPPORT....Walter Perry good in character part; Jack Perrin not a very prominent hero
EXTERIORS ..... Few
INTERIORS ..... Adequate
DETAIL ..... Fair
CHARACTER OF STORY.....Girl of the "gas house district" rounds up band of counterfeiters and saves her sweetheart from jail
LENGTH OF PRODUCTION ..... 4,225 feet

After seeing Gladys Walton in "Playing With Fire" and enjoying so many genuine laughs in it, perhaps "The Gutter Snipe" seems less amusing than if it had not been preceded by such a good one, but taking all into consideration, the star's current release is not quite as good as admirers of Miss Walton have come to expect. Percival Wilde has written the piece especially for the star, but though it provides a fitting role for her, it is a trifle restricted and not exactly the sort of flapper part that suits her best.

There is an inner story which represents one that the heroine is reading in a short story magazine, the kind that gives you "continued in our next month's issue" just when you get interested. The star plays the leading roles in the inner story also. This sequence is in the way of a burlesque, more or less, and contains some fair laughs if you're easily inclined at the moment. The trouble with "The Gutter Snipe" is that the comic situations are not sufficiently numerous and not always funny. Walter Perry as Dennis O'Day, in a character part, offers some of the amusement in the picture and Jack Perrin is the soda clerk hero.

Director Fitzgerald has probably done the best he could under the circumstances, and as far as the production is concerned, everything is adequately taken care of. The scenes in the restaurant are realistic, and no time is wasted in reaching the ending once it is in sight. The counterfeiting of the dimes might have been explained a little more fully, but this is not over important.

A shop girl of New York's "Little Ireland," Mazie by name, dashes into a street fight to aid a young man in dress clothes. Though badly beaten, he bears a strong resemblance to Lord Lytton, the hero of a story in "Sloppy Stories," which Mazie is reading. The young man turns out to be a soda clerk—but still he looks like Lord Lytton—so Mazie permits his attentions and together they read the "Sloppy Stories" yarn of English nobility. When her beau is arrested as a counterfeiter, Mazie turns to the latest episode of the tale for advice and through this step, the ending to their own love epic is achieved.

Star Will Please But More Laughs Are Needed

Box Office Analysis for the Exhibitor

You can probably give average satisfaction with Gladys Walton's latest. Her admirers will be suited because the star herself is pleasing, and her performance is likely to be sufficient to interest them even if the story isn't quite up to what it should be in the way of a laugh maker. Perhaps if you have shown them "Playing with Fire" just recently, it will be well to hold off just a little while because they'll be expecting another just as good—and "The Gutter Snipe" isn't. The snappy sub-titles of the previous picture are certainly missed in this one.

The title may not give a very good idea of what it is all about, so catchlines can be employed for that purpose. Say: "Mazie was only a shop girl, but see what she did to round up a band of counterfeiters and save her sweetheart. Gladys Walton in her latest picture 'The Gutter Snipe' will show you how it is done."

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And what a story! Love and thrills and smugglers, crooks and fights—and a girl who was game for anything!

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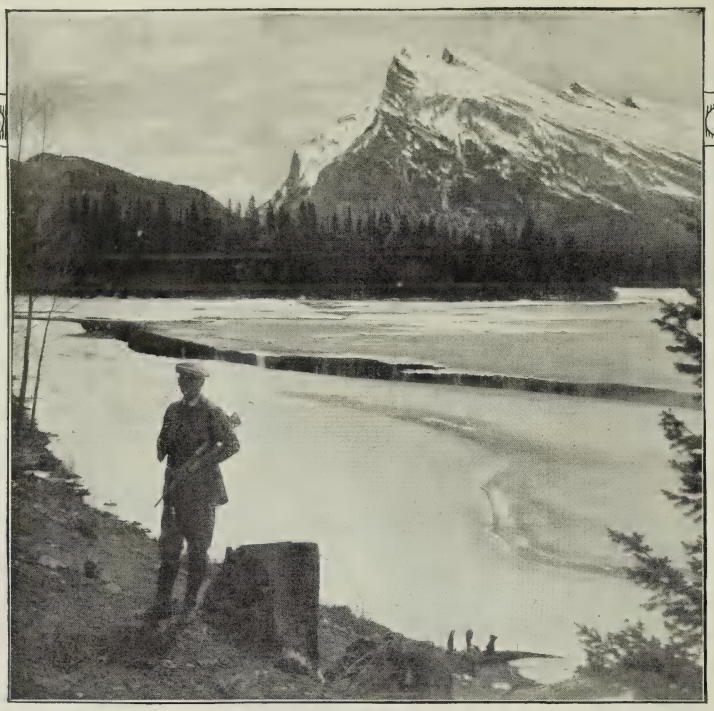
THE Film DAILY

FORMERLY Wid's

The RECOGNIZED AUTHORITY

VOL. XIX No. 14 Sunday, January 15, 1922 Price 25 Cents



Wilderness fear, the fear that grips and holds—that sees monsters in mere shadows, and fiends in moonbeams—

THEN

The awakening, with a savage rush, of the primitive fighting spirit that exists in every man.

"CONCEIT"

The Magnificent AMERICAN Production

Directed by Burton George
Story by Michael Phillips
Scenario by Edward Montagne

SECOND OF THE SUPREME SELZNICK SIX

THE Film DAILY
The BRADSTREET of FILMDOM — The RECOGNIZED AUTHORITY
FORMERLY Wid's

Vol. XIX No. 14 Sunday, Jan. 15, 1922 Price 25c.

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News of the Week in Headlines

Monday

Max Glucksmann buys Paramount output for six South American countries and 200 old films.

October and November taxes show upturn in business.

Tuesday

Delegation to discuss film thefts, copyrights and pirating with Federal officials in Washington.

William Vogel, exporter, says foreign countries are retaliating against America to counteract possible tariff here.

Will Hays as arbiter for industry will bring a forceful personality into business.

Wednesday

Bill in Albany would repeal censorship commission.

Ben Blumenthal seeks injunction to restrain release of U. F. A. product here through others than Hamilton Theatrical Corp.

Senator Harrison tells Senate industry needs watching, politically, because of Hays' offer.

Washington exchanges get time grant to conform with new regulations in District of Columbia.

Thursday

British Pathe gets Selznick output; new unit in Canada formed with N. L. Nathanson interested.

Rex Ingram to make "Toilers of the Sea."

First National franchise holders expected here. Al Lichtman appointment awaits official announcement.

New process claims to eliminate time element in film development.

Wid Gunning sales force placed on commission plan.

Friday

Walter E. Greene and Fred B. Warren form American Releasing Corp.

Warner Bros. say they will build Broadway theater to house independent attractions.

William Brandt of T. O. C. C. fears New York theaters will shut down unless rentals are lowered.

John Emerson in address before A. M. P. A. blames 64% drop in business largely to foreign importations.

Saturday

Check-up on foreign films planned to eliminate duped prints.

Senate report on tariff divulges interesting data.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

A Pretty Star and Elaborate Urban Settings Its Chief Appeal

Marion Davies in
"THE BRIDE'S PLAY"
Cosmopolitan Prod.—Paramount

DIRECTOR ..... George Terwilliger
AUTHOR ..... Donn Byrne
SCENARIO BY .....Mildred Considine
CAMERAMAN ..... Ira H. Morgan
AS A WHOLE....A combination of Joseph Urban's artistry and Marion Davies' beauty with the two barely permitting the story to become obvious
STORY.....Quite secondary to the fact that the producers were out for visual appeal
DIRECTION....Went the limit to provide beautiful surroundings, including some picturesque coast shots
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
STAR.....Will delight those who like to look at her and has seldom appeared to better advantage
SUPPORT.....Wyndham Standing suitable leading man; a great many extras employed
EXTERIORS ..... Very pretty
INTERIORS ..... Lavish
DETAIL ..... Titles often too mushy
CHARACTER OF STORY.....An Irish girl finds her true love after discovering the man she thought she loved was a cad
LENGTH OF PRODUCTION ..... 6,600 feet

Any number of Joseph Urban's artistic settings, together with a generous display of Marion Davies' beauty, offer the main attractions of "The Bride's Play." And money hasn't been spared to establish the two features in unusual magnificence. Large and costly sets have been especially constructed to represent Irish castles and, in all, to provide fitting backgrounds to contrast with the charm of the star. The fact that the majority of constructed "exteriors" are not real looking is largely overcome by their beauty.

George Terwilliger has directed the picture in a way that permits the fruits of Urban's labor and Miss Davies herself to form the chief interest, and when the Urban sets are not used, nature offers some picturesque shots that have been excellently photographed, the coast shots in particular. Unusually attractive locations have been secured for those of the exteriors that are real.

Donn Byrne is credited with the story, which is a very simple one, even though it has been so elaborately done. There are long lapses between the connecting links in the theme to permit the pictorial element a chance to thrive. However, there is a plot, and another within that—dating back hundreds of years—with a climax that is reached in the happy ending. With all its attractiveness and visual appeal, "The Bride's Play" is much too long. Some of the mushy titles should come out. They don't belong. And just why they have an Irish girl take offense at the poet's very mild love-making, doesn't run true to custom. However, they get the idea in the climax, when the same girl takes off her shoe and slaps the worthless one in the face.

The story has to do with an old Irish custom called "The Bride's Play." Immediately after the ceremony it had been the rule for the bride to ask of the men present: "Are you the one that I love best," with each one replying "no," until she came to the groom who answers "yes." Years ago it happened that a girl was compelled to marry a man she did not love, and in "The Bride's Play" she had been claimed by her true lover. It is the fear that history will repeat itself that worries the servants of Sir Fergus upon his marriage to Aileen. However, Aileen loves Sir Fergus and when her former lover, a worthless cad of a poet, appears she strikes him with her shoe and goes back to Sir Fergus.

Very Attractive Picture To Look At If That Is Enough To Satisfy

Box Office Analysis for the Exhibitor

Marion Davies' current release is a good deal along the order of her last production, "Enchantment," as far as the spectacle angle is concerned. Those who like to feast their eyes upon gorgeous settings, costumes and things of visual appeal generally, will be thoroughly well pleased with "The Bride's Play." Then you have Marion Davies' name and beauty to talk about, with plenty of the Hearst publicity that has already been given the production, to help you along.

Talk about the story being based on an old Irish legend and if you care to go to a little trouble with stunt exploitation, a "wishing well" installed in the lobby would attract considerable attention. Plenty of stills will be available for lobby decoration as well as posters.

Von Stroheim Masters Two Arts In Super-Spectacle Production

Carl Laemmle presents
"FOOLISH WIVES"
Jewel—Universal

DIRECTOR ..... Erich Von Stroheim
AUTHOR ..... Erich Von Stroheim
SCENARIO BY .....J. Frank Cork
CAMERAMEN.....Ben F. Reynolds and William Daniels
AS A WHOLE.....Magnificent display of continental grandeur; looks the million it cost to produce; shows Von Stroheim as a master of villainy
STORY.....Contains fine dramatic values and the principals are good but extensive and prolonged detail tend to mar their effectiveness; its appeal not altogether universal
DIRECTION.....At times some of the best work that has ever been seen and usually very skilful; there are occasions when it is not the best
PHOTOGRAPHY ..... Excellent throughout
LIGHTINGS ..... Some new effects
STAR....The screen's most convincing arch villain at his best
SUPPORT....Several individually fine performances; namely, Maude George, Mae Busch, Dale Fuller and Rudolph Christians; Miss DuPont suitable type
EXTERIORS.....Extravagant reproductions of Monte Carlo and resorts
INTERIORS.....In keeping with the general splendor of the production
DETAIL.....Good but so much of it that it gradually but definitely lessens the interest
CHARACTER OF STORY.....A bogus Count who preys upon women in his own fashion with the wife of an American envoy his chief victim
LENGTH OF PRODUCTION.....About 12,000 feet

After taking nearly a year to produce, and another year to prepare for presentation, the much heralded "Foolish Wives" has arrived on Broadway with the customary ovation accorded the more important film productions. Erich Von Stroheim's picture is one that is imbued throughout, from the first to the very last shot, with visual appeal and it is that element of gorgeousness that establishes the production as a million dollar affair. It would be impossible to go into detail here as to the elegance and superbness of the specially constructed sets that have cost small fortunes to build. But accuracy of detail was an essential, and Monte Carlo is offered in replica for the satisfaction of those who may have seen the original, and for the imagination of those who know it not. Casinos, palatial residences, and beach resorts too numerous to tabulate, offer the enchanting backgrounds against which Von Stroheim's story of an arch villain is portrayed.

As shown at its premiere, "Foolish Wives" ran three hours and forty minutes, with a five minute intermission, or approximately fourteen reels. Regardless of the magnificence and quality of either story or production, this is extreme for screen entertainment, or any other theatrical program for that matter. The most important and immediate need of the picture is absolute and certain cutting. It cannot hold the attention of any audience for the length of time consumed by its present fourteen reels. Much of Von Stroheim's excellent, but none the less tedious, detail must necessarily come out to speed up the action and secure a better interest from the spectator. The ending, particularly, is especially dragged, with a flash of this and a flash of that, until it would seem that they never would reach the end. As originally shown the film ran over 14,500 feet, but after the opening night this was cut over 2,500 feet.

As a director, Von Stroheim asserts his mastery through his skilful handling of a not altogether nor universally appealing story. His development and characterization, notably in the way of detail, is convincing and rarely does he neglect minor bits except, maybe once, when he appears spick and span after wading for a considerable time through the marshes, while his fair companion looks much the worse for the experience. But this is not a frequent occurence and for the most part, everything else is distinctive. A melodramatic twist in which a fire plays an important part is followed by one of the picture's weakest points, that of the birth of a child. The idea that the child will bring a reconciliation between the wife and the husband who has cause for doubt, is clear, but not a bit more convincing, since the husband's character was intended to represent a fine, understanding type of American manhood. Some of the punches in the production are extremely unusual. Notable among these is the fire sequence, the marine with his forearms shot off, the storm, and many others.

"Foolish Wives" presents Erich Von Stroheim as the most convincing and thoroughly hateful villain of all time. His performance can best, and really only, be appreciated by actually witnessing it. He has selected a company of players which render individually fine performances. Mae Bush and Maude George, as two Countesses and cousins of the Count, are excellent, while Dale Fuller as a maid in the Count's home, and also one of his victims, is effective in a difficult role. A great number of minor parts are also well handled and in many of the scenes thousands of extras appear.

Princesses Olga and Vera live in a luxurious home with their cousin, Count Sergius Karamzin. The spectator is aware that the trio are frauds who gamble at the casino at Monte Carlo, with counterfeit money. It is the Count's business to make the acquaintance of notable visitors to further their schemes. So it is he effects an introduction to Mrs. Hughes, the beautiful young wife of an American Envoy. In the course of events, it transpires that the Count picks his women victims at variance. One is a maid in his home, another the half-wit daughter of Ventucci, a counterfeiter, and finally, after a carefully laid ruse, he traps the American woman. Honor is nothing to him. He asks her to aid him financially. She goes to him and the two are locked in a tower which is set on fire by the jealous and betrayed maid, who then commits suicide to hide her shame. The Count and Mrs. Hughes are rescued and the birth of her child secures her husband's forgiveness. The same night Sergius attacks the half-wit girl and is killed by her father and thrown into the sewer. Finally the two "Countesses," in reality international crooks, are exposed.

One of the Year's Best Pictures That You Will Have to Get Eventually

Box Office Analysis for the Exhibitor

It will likely be some time before "Foolish Wives" will be ready for general distribution and then it will, in all probability, be accorded extended runs in the key cities. Meantime, exhibitors throughout the country will have ample opportunity to follow it through and benefit by what business it does and see what profits it grosses before they will have a chance at it.

Of course, the unique distinction which the producers claim for it, that of being the only million dollar film production, will undoubtedly be one of the biggest boosters. There have already been many articles printed in a general way regarding the massiveness of the settings and the lavishness of the Monte Carlo replica. The spectacular order of the picture should be spread broadcast by the time you will be able to book it and Erich Von Stroheim, who has not been seen since his last production, "The Devil's Pass Key," will convince them now, if never before, that he is the screen's greatest of villains.

The production in its present length would hardly fit the program of the average house, and even have a difficult time to work in with the first run theaters.

A NAZIMOVA PRODUCTION

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

Nazimova

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Nazimova's first United Artists production—a supreme picture, by far the greatest in her career—a masterpiece from a masterpiece—a picture every woman will be sure to see

in

"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

Production Saved By Good Work Of Star and Director

Corinne Griffith in
"RECEIVED PAYMENT"
Vitagraph

DIRECTOR ..... Charles Maigne
AUTHOR ..... John Lynch
SCENARIO BY ..... John Lynch
CAMERAMAN ..... Arthur Ross
AS A WHOLE.....Fair entertainment. Acting of star keeps production from falling into average class
STORY.....Rambling but allows star room for acting and display of gowns. Situations tame
DIRECTION.....Good; shows nice judgment in handling of cast. Hindered by story and jumpy continuity
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
STAR.....Gives a very satisfactory performance. Acting lacks individuality but is pleasing
SUPPORT ..... All right
EXTERIORS ..... Fair
INTERIORS ..... Good
DETAIL ..... Enough
CHARACTER OF STORY.....Devotion of butler saves employer from grief by finding his granddaughter. But girl discovers that she is the butler's daughter and leaves house for a successful stage career
LENGTH OF PRODUCTION ..... 4,800 feet

A little of everything all mixed together makes a rambling entertainment, but the acting of the star and some neat bits of directing help lift this offering a little above the average class. You are given a touch of aristocratic life in New York, a little bit of Fifth Avenue, scenes in an actors' boarding house, some comedy work, drama, madness, blackmail and a spectacular finish in a theater. It is in the theater that the star displays her powers as a ballet dancer, and helps quiet a panic stricken audience by dancing after her father has been shot in a box. Such a climax as this is sure fire, but it has been done several times during the past season.

The director was evidently confronted with a lot of material which, although good in itself, had little or nothing to do with a consecutive story. He managed to tie a good deal of it together, but much remains loose. The direction throughout is good and in spots excellent. Director Maigne has not only shown keen judgment in the handling of the cast, but has also presented the star to her very best advantage.

Corinne Griffith gives a very satisfactory performance. Her part offers little chance for dramatic display or fiery temperament, but merely calls for a young girl who desires to be independent and make good on the stage. This she succeeds in doing with charm and assurance. The photographer as well as the director has aided in getting the best effects for the star.

The story tells of a chorus girl who has ambitions for a large career while her father is the butler to a certain rich man who, through the loss of his daughter, is dying of grief and madness. The servant decides to save the old man and tells the girl that she is not his daughter, but the granddaughter of his rich employer. The girl believes this and so does the old man. After becoming the heiress and mistress of the mansion she discovers the truth and decides to go back to the stage. Here she becomes a star, and on the opening night her father is shot shielding a woman in a box. The old millionaire now learns that the girl is not his granddaughter, but at the dying man's request promises to take care of her just the same.

Play Up Chorus Girl Idea and Use Star's Name

Box Office Analysis for the Exhibitor

Use the star's name and mention the fact that she starts out as a chorus girl and ends up as a star. Stage life is always an attractive subject, and it should be mentioned in all your advertising. You can also promise your patrons some pleasing acting. Mention the stunning gowns that Miss Griffith wears; it will help attract women fans.

The title "Received Payment" has, unfortunately, little or nothing to do with the story, so it would be best not to lay too much stress on it, for it might lead them to believe that this is another production of the type of "Paid in Full." Do not promise too much in the way of a story, but merely mention some of the situations and climaxes. Tell them how she dances to avoid a panic in the theater after her father is shot. Also talk about the actors' boarding house, and about the shots along Fifth Avenue in New York. A catch line like this might help arouse curiosity: "Was she the granddaughter of the millionaire and mistress of the mansion, or was she the daughter of the butler and only a chorus girl? This riddle is solved in 'Received Payment,' playing at the (———) theater."

TRIART PRODUCTIONS
Presents

The BASHFUL SUITOR

featuring
PIERRE GENDRON
and MARY BRANDON

Dramatic Director
HERBERT BLACHÉ

Art Director
LEJAREN A'HILLER

"The Bashful Suitor," the second picture of the Great Masterpiece Series, has more than fulfilled the magnificent promise of "The Beggar Maid." At its pre-release showings at the Rivoli and Rialto theatres, it startled New York's most critical audiences with its originality.

In a quaint Dutch setting is told the love story back of Josef Israels' immortal painting. The men who made "The Beggar Maid," the two reel sensation of the past year, have imparted the same perfection of photography to this new picture.

These pictures are being shown in the leading theatres of the country, and have never failed in overshadowing in interest any five or six reel feature shown on the same bill.

CURRENT TRIART RELEASES: "THE BEGGAR MAID"
"THE BASHFUL SUITOR." COMING, "THE YOUNG PAINTER"

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Very Crude Attempt To Make a Motion Picture

Fred K. Beauvais in
"THE LONELY TRAIL"
Credit-Canada Prod.—Primex—State Rights

DIRECTOR ..... Not credited
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Amateurish and feeble attempt at making a picture that is poor in every respect
STORY.....Nothing very much to it; badly constructed and usually inconsistent
DIRECTION.....Doesn't look as though there was any at all; choppy and frequently ambiguous
PHOTOGRAPHY ..... Poor
LIGHTINGS ..... Fair
STAR.....Cannot act and has no screen personality
SUPPORT.....Do not look as though they had ever acted before
EXTERIORS ..... Not particularly attractive
INTERIORS ..... None
DETAIL ..... Given little attention
CHARACTER OF STORY.....Indian guide meets man who betrayed his sister but finally cannot bring himself to avenge the wrong because of his love for white girl
LENGTH OF PRODUCTION.....About 3,000 feet

It is quite obvious that the producers expect to capitalize on the name of their star because of the notoriety which he received in connection with one of the most spectacular divorce cases of recent years. They certainly must know that as a production "The Lonely Trail" is one of the poorest attempts at picture making that has been seen in some time. And judging from the conversations overheard in a Broadway house where the picture is being shown, it would appear that curiosity will be the chief reason for the majority wanting to see the picture, especially women who were overheard to remark upon the star's attractiveness, or rather the lack of it.

Beauvais is certainly not the usual hero type, nor does he display any marked personality on the screen. In fact he gives a more or less impassive performance. Nor does he photograph well. Most of the time his features are shadowed. His supporting company, if such it may be called, resemble a group of country folks who decided to act without knowing much about the art. They lack expression and fail utterly to be convincing. The young lady playing the lead seemed at a loss as to what to do at times, and apparently there was no director to tell her.

If there was a director on the job, he hasn't succeeded in telling the little story there is in a smooth, conclusive manner. The continuity is choppy and the facts are often badly jumbled. The title writer is also inconsistent. He has the father telling the daughter that the visitor coming to the camp will be her guest and that he (the father), doesn't like the fellow anyway. And yet, later, when the fellow's attentions are repulsed by the girl, the father encourages him and warns that "faint heart never won fair lady."

The photography is frequently very poor, and often the players are photographed with their faces in the shadows. The settings are not the picturesque affairs you would expect for a camping ground, and the producers didn't go very far inland for atmosphere as there are houses visible in the distance in a few of the shots.

Beauvais is a guide who falls in love with the daughter of his employer. The man who is planning to rob the camper and at the same time win the hand of his daughter happens to have betrayed the guide's sister years before. Beauvais attacks the betrayer, but eventually fails to carry out his plan of vengeance. The camper and his daughter depart while the guide goes back to the trail because he cannot marry the white girl.

Curiosity May Bring Them In If That's All That's Necessary

Box Office Analysis for the Exhibitor

Exhibitors who don't mind cheapening their houses by capitalizing on the sensational proceedings in a certain divorce case in which the star of the picture has figured prominently will probably be able to fill their houses because Beauvais' name may be sufficient to bring in the usual line of curiosity seekers, especially women who will want to give their version of the star's "appeal."

On the other hand, if you believe your folks won't be attracted by his name, and you want to play "The Lonely Trail" just as any other attraction, the title may prove interesting, but you may be sure your folks will recognize the amateurish attempt at picture producing, and it is doubtful if they will be satisfied with it from hardly any standpoint.

WHEN THE BOMBSHELL BUSTED!

No. 266. Straight-from-the-Shoulder Talk by Carl Laemmle, President Universal Film Mfg. Company

My offer to help exhibitors who are losing money exploded like a bomb shell when published in New York, and was followed by explosions all over the country as the trade papers reached out across the land.

Exhibitors have been showering Universal with enthusiastic praise—BUT I HAVE NOT HEARD MUCH FROM PRODUCERS.

The first letter came from William Brandt, president of the Theatre Owners Chamber of Commerce, who wrote, among other things;

"I want to congratulate you upon taking the initiative to help the exhibitor who is doing poor business. Some producers and distributors seem to think that the war is still on, and the fact that YOU HAVE THE GUTS TO BLAZE THE TRAIL toward lower film rentals will be fully appreciated by every exhibitor."

That was one of the finest New Year's greetings I ever received.

The first telegram came from Ralph W. Crocker, owner and manager of the Star Theatre of Elgin, Ill., who wired:

"Congratulate you on bomb shell in trade papers. MOST TIMELY AND COURAGEOUS. As a one hundred per cent Universal exhibitor I send three cheers and my support of your wallop straight from the shoulder!"

And after that, they poured in, personal calls, telephone calls, telegrams and letters.

So much for the appreciation shown by exhibitors.

As for producers—and you will remember I expressed the hope that they would join the Universal in helping to prevent any exhibitors from bankruptcy—I have heard from only one and he was peeved. He didn't think I should offer to help exhibitors who are losing money without first consulting other producers! Can you beat it?

If all producers would get down to brass tacks ALL THE TIME, as I have tried to do for the past dozen years, and would realize that exhibitors have problems which must be solved—if producers would do this instead of issuing flowery press agent stories telling how they love and adore the exhibitor—if producers would DO something instead of SAYING something, we'd have a more prosperous industry than we've got today.

Well, I repeat my offer. Prove by your books that you are LOSING MONEY, and the Universal organization will go the limit of its ability to help you break even. If other producers won't follow my lead, this offer is good for their customers anyhow.

Carl Laemmle

Story Lives Up To Its Title Very Well

Barbara Bedford in
"WINNING WITH WITS"
Fox

DIRECTOR ..... Howard M. Mitchell
AUTHOR .....H. H. Van Loan
SCENARIO BY.....Jack Strumwasser and Dorothy Yost
CAMERAMAN ..... Max Dupont
AS A WHOLE.....Considerable audience appeal in picture that contains a fairly familiar situation though well handled
STORY.....Its improbabilities will likely be overlooked by those who favor this type of drama
DIRECTION.....Good usually; might have kept spectator guessing a little longer as to the outcome
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Satisfactory
STAR.....Good for the part; convincing
SUPPORT.....Harry S. Northrup suitable villain; William Scott, the hero; Wilson Hummel and Edwin B. Tilton complete cast
EXTERIORS ..... Few
INTERIORS ..... Adequate
DETAIL ..... Ample
CHARACTER OF STORY.....Stock actress gives up her tour to find the man who sent her father to jail innocent of the crime charged against him
LENGTH OF PRODUCTION ..... 4,435 feet

"Winning With Wits" is a typical "movie" drama, but as such is sure to please a good majority of picture goers, particularly the "fan" crowd which usually favors the sort of drama presented in Barbara Bedford's current production. The story is by H. H. Van Loan, and provides a thoroughly suitable role for the star and one of which she makes good use. She is convincing and gains the full sympathy of the onlooker in her effort to track down the man who caused her father's imprisonment. The director has permitted too many close-ups of the star for the purpose of allowing her to register certain emotions, especially with her eyes. This is all right, but too frequently an occurrence throughout the film.

Howard Mitchell's direction is satisfactory for the most part and he tells the story evenly. The interest is held throughout, but it would have been better if he could have arranged to keep the denouement from becoming less obvious early in the story. The spectator is quite certain early in the game that hero William Scott is an innocent member of the corporation which has sent Barbara Bedford's father to jail for a theft he did not commit. A few improbabilities might have also been made less glaring by a little more care. For instance, the window of the office containing the safe is conveniently left open for the heroine to get the evidence necessary to send her father's accuser to prison.

The climax is effective even if a good many in the audience will have it figured out beforehand. One of the best sequences is that in which the heroine secures a confession from the villain by a ruse which leads him to a fortune teller. Of course, the usual romantic twist plays an important part in the finish when it is proven that hero William Scott had no part in the schemes of his associate, and so there is no reason why Barbara shouldn't consent to marrying him.

Corday and King are members of the mining company of which Mary Sudan's father is treasurer. On the night that Mary, an actress, reaches stardom, she receives word that her father is going to prison for a theft he did not commit. Mary gives up her career and rushes to aid her father. She makes elaborate plans to clear him and finally succeeds in sending the guilty party to prison, securing her father's release and incidentally falls in love with a member of the firm.

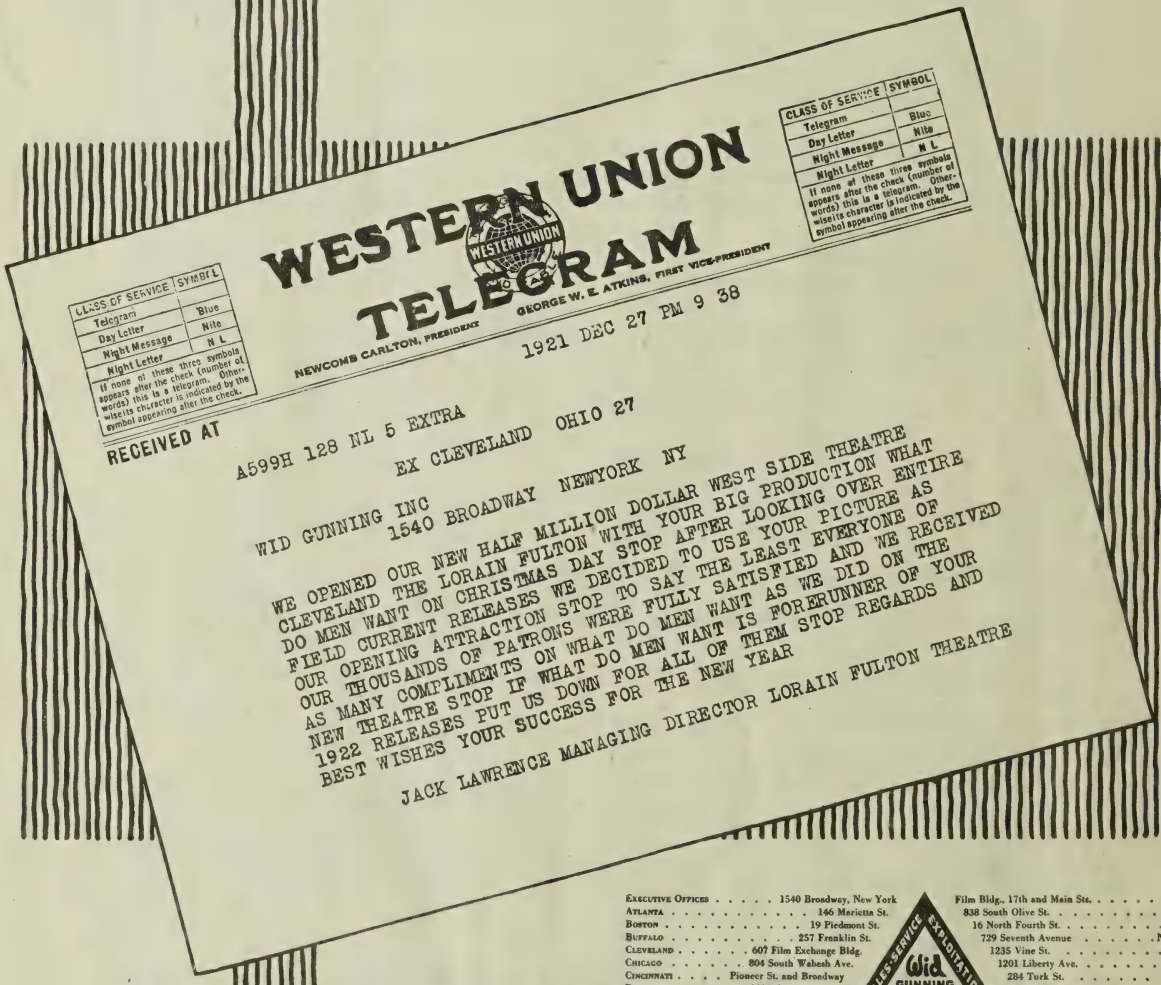
The Kind Of Drama That Appeals To "Fan" Audiences In Particular

Box Office Analysis for the Exhibitor

If you cater especially to the "fan" type of audience, you will be quite certain to satisfy them with "Winning with Wits." The title is a good one and likely to bring them in, because it suggests a story that lives up to the title in adequate fashion. Should it be that Barbara Bedford has gained admirers among your patrons, use her name and promise them she will keep them interested in "Winning with Wits."

Catchlines can be used effectively. Say: "Do you believe it is a girl's duty to stand by her father, no matter what the circumstances? If your father were accused of a crime of which he declared he was innocent, what would you do? See what Barbara Bedford does in 'Winning With Wits.'" William Scott is probably well enough known as a leading man to warrant the use of his name also. Exploitation from the fortune-telling angle might prove worth while if given a little extra consideration.

—"if 'What Do Men Want?' is a forerunner of your 1922 releases, put us down for all of them"



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JACK LAWRENCE MANAGING DIRECTOR LORAIN FULTON THEATRE

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Wid GUNNING INC. — SALES-SERVICE EXPLOITATION CO-OPERATION

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

What Do You Men Want?

Fine Acting By All-Japanese Cast and Lavish Settings the Features

Sessue Hayakawa in
"FIVE DAYS TO LIVE"
R-C Pictures

DIRECTOR ..... Norman Dawn
AUTHORS ..... Dorothy Goodfellow
SCENARIO BY.....Eve Unsell and Garrett Elsden Fort
CAMERAMAN ..... Not credited
AS A WHOLE.....Oriental drama produced with lavish display in settings and showy appointments generally
STORY.....Doesn't vary materially from previous Hayakawa stories but is well acted and splendidly produced
DIRECTION.....Continual spectacle in settings offers unusual visual appeal; works to effective climax
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
STAR.....Has less strenuous though a fitting hero role; certain to please his admirers
SUPPORT.....Star's wife, Tsuru Aoki and entirely Oriental cast that does good work
EXTERIORS ..... Several very pretty shots
INTERIORS ..... Good
DETAIL ..... Adequate
CHARACTER OF STORY.....The romance of an Oriental couple who find happiness after many attempts are made to separate them
LENGTH OF PRODUCTION ..... 5,210 feet

For display and lavishness, Sessue Hayakawa's latest production, "Five Days to Live" ranks about number one for pictures of this kind, and it is Oriental flavor from beginning to end. There is no end to the variety and number of attractive settings that provide colorful backgrounds for the native romance. Detail throughout is excellent and at times the attention and care that has been given to making things appear realistic, is particularly noticeable; for instance, in the restaurant scenes, the kitchen especially. There are also some delightful exterior shots of gardens and nooks of the palatial Oriental home. In fact there are so many pretty actual shots that it is a pity it was found necessary to use a few painted drops.

The story is a rather conventional romance of the Far East with its situations in the main, more or less familiar. It was written by Dorothy Goodfellow, although Jack Boyle has also used the theme in some of his short stories. It has to do with the old Chinaman who would sell his daughter to the rich mandarin, but the girl is saved by her lover. The piece is also not unlike Lenore Ulric's stage play of two years ago, "The Son Daughter."

Besides the appeal that the picture offers for those who like Oriental atmosphere, "Five Days to Live" contains some of the best performances by an all-Japanese cast that have ever been seen. It is a close rival to Hayakawa's "The First Born" and might have surpassed it if the story had been as good. The star offers his usual convincing work and his wife, Tsuru Aoki, is pleasing as the heroine, Ko Ai. Goro Kino as Chong Wo, the restaurant proprietor, deserves special mention for his work and the remainder of the cast is splendid.

Ko Ai, a pretty Japanese girl, works in her father's restaurant. She is loved by Tai Leung, idol carver and dreamer, disapproved of by Chong, the girl's father, because he is poor. Chong owes a large sum of money to Le, a wealthy mandarin, who is anxious to accept Ko Ai in payment. The father agrees. Meanwhile Tai Leung learns of the plan and offers to substitute his life for that of Yung Foo, a pirate, who has been sentenced to death. In return Foo gives Leung his entire wealth. With this Leung outbids the mandarin and marries Ko Ai. At the end of five days, however, Leung must give his life. He prepares for the sacrifice but the pirate dies of cholera, leaving Leung and his wife to their new found happiness.

Ought To Do Good Business Where Star Is Popular

Box Office Analysis for the Exhibitor

Exhibitors who have found that their patrons favor productions of the Japanese star will be certain to please them with his latest offering, "Five Days to Live." Where Hayakawa is popular his name will be sufficient to bring them in, but you can also exploit it as a lavish Oriental spectacle in the form of a native romance. Be sure to say that the star is supported by an all-Japanese cast, including his wife, Tsuru Aoki.

Promise unusual Oriental atmosphere and stills of a few of the attractive sets will get them interested. The title will tie up nicely with catchlines. Say: "What would you do if you had only 'Five Days to Live?'" A teaser campaign should also be productive of results. R-C exchanges will provide press books with exploitation hints and a musical score which will be an important factor in the showing.

ADOLPH ZUKOR PRESENTS

Photograph by Keyes

BETTY COMPSON

IN J. M. BARRIE'S PLAY

"THE LITTLE MINISTER"

Babbie is on the screen at last!

The famous heroine of J. M. Barrie's great novel and play is brought to life by Betty Compson.

You remember Miss Compson in "The Miracle Man." And in "At the End of the World."

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Your patrons will want to see this Paramount Picture. Don't make a mistake. They won't forgive you!

Scenario by Edfrid Bingham
A Penrhyn Stanlaws Production

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Reputation

THE reputation of the brightest stars, of the greatest directors, of the most skillful dramatists and of the largest motion picture organization, is vested in and richly expressed by Paramount Pictures.

That name has naturally come to mean the cream of motion picture entertainment.

Don't take chances with your evening's pleasure. Be sure it's Paramount.

Note current releases below.

Ask your theatre manager when he will show them.

PARAMOUNT PICTURES

A William deMille Production
"Miss Lulu Bett"
with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson.
From the novel and play by Zona Gale.

Thomas Meighan in
"A Prince There Was"
From George M. Cohan's play and the novel
"Enchanted Hearts"
by Darragh Aldrich.

Marion Davies in
"The Bride's Play" by Donn Byrne
Supervised by Cosmopolitan Productions.

Bebe Daniels in
"Nancy From Nowhere"
By Grace Drew and Kathrene Pinkerton.
A Realart Production.

A George Fitzmaurice Production.
"Three Live Ghosts" with
Anna Q. Nilsson and Norman Kerry

Mary Miles Minter in
"Tillie"
From the novel by Helen R. Martin
A Realart Production.

Cecil B. DeMille's Production
"Saturday Night"
By Jeanie Macpherson.

Betty Compson in
"The Law and the Woman"
Adapted from the Clyde Fitch play
"The Woman in the Case."
A Penrhyn Stanlaws Production.

"One Glorious Day" with
Will Rogers and Lila Lee
By Walter Woods and O. B. Barringer.

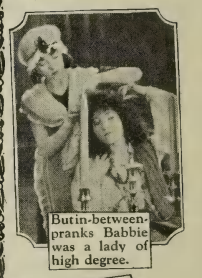
George Melford's Production
"Moran of the Lady Letty"
with Dorothy Dalton.
From the story by Frank Norris.

May McAvoy in
"A Homespun Vamp"
by Hector Turnbull
A Realart Production.

"Boomerang Bill"
with Lionel Barrymore.
By Jack Boyle.
A Cosmopolitan Production.

Ethel Clayton in "Her Own Money"
Adapted from the play by
Mark Swan.

FAMOUS PLAYERS-LASKY CORPORATION



Paramount Pictures

Better Get Busy and Give Norma Worth While Material

Norma Talmadge in
"LOVE'S REDEMPTION"
Associated Firt Nat'l Pictures

DIRECTOR ..... Albert Parker
ADAPTED BY .....Anthony Paul Kelly from Andrew Soutar's novel, "On Principle"
CAMERAMAN ..... Roy Hunt
AS A WHOLE.....Commonplace plot not given sufficiently unusual treatment to make it distinguished
STORY.....Not at all the sort of thing that Norma Talmadge should have; offers her little or no opportunities
DIRECTION.....Appears to have tried to make up for other deficiencies by pictorial appeal; provides adequate production
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Too many shadows on interiors
STAR.....Has practically no chance to be appealing in this and certainly needs better material
SUPPORT.....Harrison Ford the leading man; some English types poor
EXTERIORS ..... Some pretty shots
INTERIORS ..... Fair
DETAIL ..... Suffices
CHARACTER OF STORY.....Native Jamaican girl married to Englishman and not accepted by his people. eventually finds happiness with her husband in her native home
LENGTH OF PRODUCTION ..... 5,889 feet

The most important fact gleaned from Norma Talmadge's current release, "Love's Redemption," is that it is high time she was given material worthy of her ability, and also deserving of the prices that are asked for her productions. It would be quite a different thing if there were, say, two or even one Norma Talmadge releases every month; there would be some excuse for a weak one now and then, but when a star makes only on an average of four a year, better things are expected.

It is probably a difficult matter to get just the right sort of story every time, but surely they could have done better than this adaptation of Andrew Soutar's novel, "The Principle," with a plot that has long since outworn its popularity. Even Anthony Paul Kelly has failed to put any new life into the scenario, unless you might call his handling of the letter situation new. Instead of the Englishman going back to inherit his wealth without the native girl he has asked to be his wife, the matter is carried through. It doesn't make much difference in the end, however, for the couple eventually have to return to the island to find happiness.

Norma Talmadge is supposed to have grown up among the planters and natives in Jamaica. Though you are given to understand that she has never seen anything of life other than in the colonies, she acquires a new manner and style almost overnight when she is taken to England to be received by her husband's people. Furthermore, her quick retorts to the sarcasm flung by her mother-in-law are astounding. And the way she can wear clothes after her accustomed ugly wrapper, contributes more of the incongruities. Miss Talmadge has little opportunity to be appealing and director Parker has been extremely sparing on closeups.

As a production, "Love's Redemption" is not distinctive except, possibly, for some attractive shots of the British colonies. The interior settings are frequently confusing to the eye because of the numerous shadows cast by lattice windows, used apparently in an attempt to conform to the construction of Jamaican homes. On the whole, the production is modest as far as expenditure is concerned. Harrison Ford is a suitable leading man though not essentially English, nor, for that matter, are some others in the company.

There'll Have To Be An Improvement Soon

Box Office Analysis for the Exhibitor

The future Norma Talmadge pictures will be made on the coast and it is hoped that the change will prove a beneficial one because everyone expects, and those who have to pay for the pictures deserve, much better offerings than the last two released, particularly the current offering, "Love's Redemption." The plot is so old and so unworthy of the star, that it is hard to see just where anyone could see possibilities in it as a starring vehicle for Norma Talmadge.

If you have a large number of admirers in your clientele and figure that they will be satisfied with the appearance of their favorite regardless of the story, you can give it to them, but at best it will hardly be enthusiastically received. To reiterate, better stories, better all around pictures starring Norma Talmadge, should be somebody's New Year resolution.

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SALES-SERVICE EXPLOITATION — Wid GUNNING INC. — CO-OPERATION

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

Unusual Situations and Good Cast Make Pleasing Offering

"ANNE OF LITTLE SMOKY"

Asso. Exhibitors—Pathe

DIRECTOR ..... Edward Connors
AUTHOR ..... Edward Connors
SCENARIO BY ..... Frank Beresford
CAMERAMAN ..... John S. Stumar
AS A WHOLE.....Above the average western. Makes pleasing entertainment and offers a great variety of action and situations
STORY.....Built upon several plots and has a good many climaxes
DIRECTION ..... Good in places. Very uneven
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
PLAYERS....Winifred Westover, Joe King, Frank Sheridan and Dolores Cassinelli featured. Ralph Faulkner does fine work in role of shell-shocked hero
EXTERIORS ..... Good
INTERIORS ..... Adequate
DETAIL ..... Sufficient
CHARACTER OF STORY.....Girl torn between love for her father and a ranger
LENGTH OF PRODUCTION.....About 5,000 feet

Varied action, a good cast and some interesting situations place "Anne of Little Smoky" above the average western entertainment. The director has succeeded in holding together the different plots and creating a good deal of suspense. Things move along and develop quite logically. A certain amount of suspense is created, and it is difficult to foretell the ending. Without the aid of bar rooms and a great display of pistols a convincing Western atmosphere is presented, thus giving realism to the situations and a certain amount of force to the drama.

The main story deals with the love between the girl and a ranger. This is complicated when the girl's father is discovered to be a criminal, and while his crime is only that of shooting deer on a reservation, still duty comes before love. Two other themes are introduced. One brings a gypsy girl into the foreground, and the other an idiot character, who, due to his shell-shocked brain, wanders helplessly in and out of many of the situations. His reason returns when he suffers a fall defending the gypsy girl from the attack of an Indian.

Winifred Westover takes the part of the girl and does some good acting in the storm sequences, and in the scenes where she discovers that her father is a law breaker. Frank Sheridan plays the part of the father. He carries through his fighting role in a convincing and forceful manner. Dolores Cassinelli plays the gypsy girl with a good deal of temperament, and Joe King makes a suitable romantic ranger. Added to this list is Ralph Faulkner, who does the splendid character study of the shell-shocked soldier, a haunting figure.

A double climax is provided for "Anne of Little Smoky," both taking place at the same time. While the girl's lover is being tracked by hounds, she rushes through the storm to his cabin and dressing herself in his clothes beats a path through the woods in order to throw the dogs off the scent. But on reaching a post finds him there, and realizes that she has given the dogs the trail. While the same storm is raging the gypsy girl is attacked in her cabin by a half-breed Indian, and strength and reason return to the war veteran.

Speak About the Situations and Play Up the Cast

Box Office Analysis for the Exhibitor

Speak about the cast and give them the names of the featured players. Also tell them that Frank Sheridan was in "The Rider of the King Log." The situations will interest, and if they like red blooded westerns they will not be disappointed when they see "Anne of Litte Smoky."

Tell them how the law complicated the love between the girl and the forest ranger. Mention the fight on the cliff, and how the hero jumps into the pool to save the man who had attacked him. Ring in the gypsy girl who was tired of wandering and settled in Litte Smoky. And speak about the half-breed Indian who had followed her and was waiting for the moment to attack her. Use teaser lines and ask how the shell-shocked soldier regained his memory, and why the gypsy girl ran away from her camp. You can promise them some good action and romance. The situations are unusual, and the entire offering is a little off the beaten track.

"Let the other fellow say it"

A MAN'S HOME

"Edward J. Montagne has given him (Ralph Ince) a wonderful compact scenario, which carries all the sure-fire ingredients—all of which are given their proper emphasis."—Laurence Reid, Motion Picture News.

"Pictured with a continuity that unfolds as smoothly as a fiction story written in perfect sequence."—Louella Parsons, Morning Telegraph.

"Edward J. Montagne is to be congratulated for his exceptionally fine scenario."—Alice Carroll, N. Y. Review.

CONCEIT

"Through the agency of the scenario writer, Edward J. Montagne, and Director Burton George, the characters are made to appear like every-day people, and never like stage puppets."—Motion Picture News.

THE GREATEST LOVE

"Deserves a place in the list of the year's best pictures."—Wid's.

"Scenarist has offered star every advantage of situation—cunningly contrived to build up interest and hold back climax."—M. P. World.

RED FOAM

"The very finest picturization of any of my stories ever made."—William Hamby (author).

PLEASURE SEEKERS

"Charm lies in a well-constructed plot, plausible and containing a rich vein of human appeal, relieved by timely touches of comedy."—M. P. News.

I'M BLUSHING

The fellow they're talking about is me, and my knees are getting weak. I was going to tell you a few nice things I heard about "JUSTICE" and "THE EASIEST WAY," but maybe it's best to wait until they are released, and let "the other fellow say it."

Edward J. Montagne,
Greenroom Club **New York City**

Good Atmosphere and Action In Typical Royal Mounted Story

Ernest Shipman presents
"CAMERON OF THE ROYAL MOUNTED"
Winnipeg Prod.—Hodkinson

DIRECTOR ..... Henry Macrae
AUTHOR ..... Ralph Connor
SCENARIO BY ..... Not credited
CAMERAMAN ..... William Thornley
AS A WHOLE.....Fine Northwest atmosphere and plenty of action in latter reels; a bit slow in planting story
STORY.....Along the order of the usual Royal Mounted theme but contains more melodramatic twists
DIRECTION.....Might have improved the beginning by speeding things up; handles climax effectively
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right usually
PLAYERS.....A suitable cast throughout; includes Irving Cummings, Vivienne Osborne, Gaston Glass, George Larkin, Joe Singleton and Frank Lanning
EXTERIORS ..... Wonderful scenic backgrounds
INTERIORS ..... Adequate
DETAIL ..... Requisite
CHARACTER OF STORY.....Man forced to hide because of forgery he believed he committed finally gets his man after years of waiting
LENGTH OF PRODUCTION.....5,600 feet

Ralph Connor's "Cameron of the Royal Mounted," doesn't differ in any great proportion to the majority of Northwest stories that have already reached the screen, except, perhaps, that the Connor story contains considerably more melodrama than the others, including a train hold-up by Indians.

Henry Macrea has given it a splendid production for the most part, but he could have improved the early reels by speeding up the action and spending less time in planting the characters and getting his hero into the North lands. Though the start is a trifle slow it does establish a definite premise that doesn't leave the spectator in doubt as to anything that follows. It also acquaints you with the romance that is a part of the plot and around which considerable of the "meller" is built. There is a kidnapping very near the end that is slightly anti-climactic but offers a good bit of action in the way of a "fight-to-the-finish" between the hero and one of the villains. Unlike most other stories, "Cameron of the Royal Mounted" has three villains instead of the customary one, which gives the hero an all the more exciting role.

Gaston Glass, probably best remembered as the son in "Humoresque," is the hero and a thoroughly suitable one. Irving Cummings and George Larkin work well as co-villains with Joe Singleton a third partner. Frank Lanning does well in the minor role of "Little Thunder." Vivienne Osborne is the only feminine member of the cast. Many beautiful shots of the Canadian snow-capped Rockies and the Northwest country generally, make the feature pictorially beautiful.

Cameron leaves Scotland, rather than face the charge for forging his father's name, the facts of which he cannot recall because he had been intoxicated at the time. Cameron goes to Canada where he becomes a member of the Mounted Police. He is forced to resign when he meets Potts, a man who knows about the forgery. Potts is now in league with Raven, a bootlegger. Meantime Cameron has secured a good position with a construction company. The pay train is held up by a band of Indians, the work of Raven and Potts. Mandy, Cameron's sweetheart, is also on the train. Cameron escapes and rides for help. While he is away, Perkins, a former suitor of Mandy's and also a member of the Raven gang, overpowers the girl and carries her off. How Cameron rounds up the bootleggers and compels Potts to confess the truth about the forgery and clears his own name, makes up the rest of the story.

Should Be Particularly Well Liked By Admirers of Northwest Stories

Box Office Analysis for the Exhibitor

There are a good many picture patrons who admire stories of the Northwest and the Mounted Police. For them, "Cameron of the Royal Mounted" will offer a fine entertainment with the usual action and plenty of it. You can promise a few thrilling fights, one taking place in a river, with the snow-covered mountains in sight all around. It's going to make them shiver to watch the hero battle with the villain under these circumstances.

The title itself is sufficient to let them know about what the story is like, and you can back it up by saying that "Cameron of the Royal Mounted" contains some of the prettiest backgrounds that have been seen in a picture of this kind. Some worthwhile suggestions for advertising and exploitation can be found in the Hodkinson press book.

Story Not a Suitable One For Agnes Ayres' Debut As a Star

Agnes Ayres in
"THE LANE THAT HAD NO TURNING"
Paramount

DIRECTOR ..... Victor Fleming
AUTHOR ..... Sir Gilbert Parker
SCENARIO BY ..... Eugene Mullin
CAMERAMAN ..... Gilbert Warrenton
AS A WHOLE.....Notable for the acting of Theodore Kosloff, but beyond that a trifle too harrowing for the average audience
STORY.....Stretches the bonds of a woman's devotion to near-torture; very heavy and without any element of relief
DIRECTION.....At times skilful but not sufficiently so to alleviate the tragedy of the theme
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Sincere in her work but doesn't "shine" as a star should; not always photographed to her best advantage
SUPPORT.....Theodore Kosloff is the center of attention nearly all the time; Mahlon Hamilton not convincing
EXTERIORS ..... Pretty
INTERIORS ..... Adequate
DETAIL.....Title could have been better
CHARACTER OF STORY.....Famous singer sacrifices career to remain with erratic and deformed husband, who later kills himself
LENGTH OF PRODUCTION.....4,892 feet

It is unfortunate that Agnes Ayres was not given a story which would really have permitted her to rightfully claim stellar honors. As it is, Theodore Kosloff has completely walked off with the picture in his performance of the hunchback husband. Miss Ayres does good work inasmuch as her effort is sincere and she makes the most of a sympathetic role. However, the part played by Kosloff is by far the more important one, and his portrayal the outstanding feature of the production.

Perhaps the former dancer has benefited by John Barrymore's performance of "Dr. Jekyll and Mr. Hyde," for he follows rather closely Barrymore's interpretation while possessed of the fear of his threatened affliction and later when told that his wife has been unfaithful. That Kosloff is a very good actor is again assured by his portrayal of Louis Racine.

The story, by Sir Gilbert Parker, is by no means a cheerful one, but rather a dissertation on the devotion of a woman for a man and the man's love for a woman and his fight to hold it against great odds. The development is more or less anti-climactic and there is no humorous relief whatever. Two killings and several near ones are some of the harrowing situations. In spite of occasional skilful touches, Director Fleming hasn't been able to lift the heavy atmosphere of Parker's novel.

Agnes Ayres is beautiful, but no one who had not seen her before would appreciate just how attractive she is from her appearance in "The Lane That Had No Turning." She is not always photographed to the best advantage and her make-up, at times, is far from perfect. She wears a few pretty gowns, but they are inconsistent when compared with those she displays in the rest of the picture.

Louis Racine, married to Madelinette, a famous singer, insists that he is heir to the estate of Seigneur of Pontiac, a position which he seeks to build up to offset his new affliction—hunchback—in the eyes of his wife when she returns from Paris. Madelinette's love for her husband overcomes everything and she gives up her career. Later she finds a will which proves that Louis is not the rightful heir. Fournel, the true owner, moved by Madelinette's pleading, does not contest. After Louis kills himself, Fournel marries Madelinette.

Will Depend Largely Upon the Preferences Of Your Patrons

Box Office Analysis for the Exhibitor

It all depends upon the type of picture your patrons like best. If they have a preference for light, cheerful pictures, they are not likely to favor "The Lane That Had No Turning," for it is by no means a happy theme and not at all what they will expect Agnes Ayres to be starred in. She has very little opportunity to "show off," but if your folks are familiar with her you can talk about her promotion to stardom and probably get them to come in and see what she has done.

If they are disappointed it will be chiefly because the prominence is given Theodore Kosloff and not the star. His performance dominates most of the picture and is worth while seeing. The title can be used effectively with catchlines referring to a woman's devotion to her husband despite his deformity and her sacrifice for his sake. The more serious thinking folks will be the best pleased.

Some Short Reels

"Bright Eyes"—Ben Turpin—Mack Sennett

Type of production.....2 reel comedy

"Bright Eyes" is one of the funniest of Ben Turpin's recent two-reelers. There is the usual hokum about the star's sudden inheritance and the abuse accorded him by the girl's parents until they discover he has money. It isn't new, but Turpin gets the laughs just the same. Then a few new stunts on a golf course and those in the automobile that goes without wheels provide fine humorous business, and judging from the Rivoli audience in New York, the piece will be well received. The title is a good one and you can promise that Turpin will keep them amused all the time with "Bright Eyes." The subtitles are clever and will share the laughs with the star.

"Call the Witness"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Call the Witness" is a clever little satire upon domestic relations as they are presented in the average divorce court. "Snub" Pollard is the injured man, and Marie Mosquini plays the poor neglected wife. They meet in front of the court house, and are about to make up when their lawyers interfere and they all proceed into the court room. Here the wife tells the story of her brutal husband. A flashback shows the wife a slave to the will of her terrible mate. Then the judge turns to "Snub" and says: "Now it is your turn to tell one." The story that "Snub" tells is very funny. He is shown leaving the factory and so exhausted that he faints. On recovering he smashes a flask of whisky because he is not a drinking man. Arriving home he finds his wife eating chocolates and in every closet and under every table he finds men. The landlady is the next witness, and the story that she tells unites the quarreling couple, leaving the lawyers to fight among themselves.

"The Land of Chu Chin Chow"—Kineto

Type of production.....1 reel travel

China always makes a fascinating travel picture. "The Land of Chu Chin Chow" is introduced as "A land of scholarship, art, superstition and misery." Street scenes of both Shanghai and Pekin are illustrated in this interesting travel reel. A section of the 1,500 miles of Wall of China is shown as well as the famous Tombs of the Ming Emperors. The Emperor's Summer Palace comes next for its share of interest. Here pavilions, towers, lily ponds and marble bridges illustrate the height of Chinese luxury. The reel concludes with some shots taken in the "Forbidden City," showing the altar of the Temple of Heaven, which is one of the finest examples of Chinese architecture, and a shot of the well known Marble Boat built by the late Empress Dowager. "The Land of Chu Chin Chow" is a well balanced entertaining reel of an attractive subject.

"One Stormy Knight"—Christie—Educational

Type of production.....2 reel comedy

Plenty of action and a well staged prize fight are the outstanding features of Christie's latest comedy. Dorothy Devore plays the part of the young wife who refuses to allow her husband to go to the prize fight because no women are allowed. When she discovers that he has gone she dresses up in male attire and secures a ring side seat. The audience objects to the referee's decision, and the evening ends in a free-for-all fight. Escaping from this the wife is forced to join a stag party, and the comedy situations develop when the husband discovers her at this midnight feast. The action is snappy and the comedy gags well planted. No time is lost between one stunt and the planting of the next. The business is all old stuff, but will get a good many laughs just the same.

"The Straphanger"—Century—Universal

Type of production.....2 reel comedy

Lee Moran is the henpecked husband and straphanger in this fairly amusing two-reel comedy. Blanche Payson plays the "heavy" wife. Funny mechanical devices for heating baby's bottle form the opening shots of this comedy on surburban life. A hurried breakfast, a rush for the train and a long wait for another, make up the action of the first reel. The second reel deals with the home coming. Lots of bundles and a jam in the subway take up a good deal of footage. Friends arrive for supper, and the straphanger's wife is certainly not happy to see them. This ends a perfect day for the straphanger. The gags have all been done before and the comedy work is mild but full of sure fire laughs. If your people like to laugh at the same thing many times they will like "The Straphanger," which is the first of Lee Moran's Comedies for Century.

"Try, Try Again"—Hal Roach—Pathe

Type of production.....1 reel comedy

Sunshine Sammy, Paul Parrott, Ethel Broadhurst and George Rowe are all featured in "Try, Try Again." The comedy is of the slap stick variety though swift moving and full of gags. A foolish artist is seen walking across a stream, but he falls and after a long time under the water comes up with a picture of a fish. Creditors at the home of the girl demand the furniture, but her father decides to get the money by sending in a picture of the girl to a beauty contest. In the rush the existing photographs are destroyed, and the artist offers to take a new picture. After much excitement everything is set for the photograph, but someone substitutes gun powder for the flash light powder. The business is all well handled and many of the gags are quite funny.

"The Night Attack"—Universal

Type of production.....2 reel western

Eileen Sedgwick is the star in "The Night Attack," a two-reel western full of action, though built along conventional lines. Eileen, an orphan, and her little brother hold the ranch against the enemy's fire. The chief of the bad men forces his attentions upon her until Tom, the good neighbor, interferes. The band then attack Tom's ranch and Eileen rides into the canyon where she discovers the gang between huge rocks. Accidentally she falls from her horse, giving the outlaws a clue of her presence. They open fire and with her rifle she wounds many, but is nearly exhausted when aid arrives. The action is brisk and the situations sure fire. A slight love theme and a good deal of adventure are introduced to help round out the production. If your people like the standardized type of western they will be entertained by this one.

Short Reels

"Almost a Rancher"—Star—Universal

Type of production.....2 reel comedy

"Almost a Rancher" opens up with Bert Roach and Ethel Teare sleeping on the porch. A rain storm comes up and they both fall off. This is followed by a little sleep walking stunt. In the house baby has torn up some books, and in repairing the same they get the pages mixed which results in the fruit trees being wrapped in blankets and the baby being sprayed. Some amusing events follow when a gang of tramps enter the orchard and not only remove the blankets, but also pull up the trees and use them to cover their actions. When the entire orchard starts moving and the constables arrive the fun begins. These scenes will provoke a lot of laughter and amuse almost any audience. The comedy work is clever and no time is wasted between the gags. An exciting finish is provided which includes a fight between the dogs and the tramps in a barn, with the result. a lot of clothes fly through the air and exit the tramps in B. V. D.'s.

Pathe Review No. 138

Type of production.....1 reel magazine

A very thrilling episode is included in this number of Pathe Review. Alligator hunters in Florida are seen capturing a seven foot reptile bare handed. The reptile had been ordered by some Northern Zoo, and the men set out into the swamps looking for their animal. With long sticks they poke the mud until the alligator is located, then they throw themselves upon the reptile and hold fast his jaws. The rest is easy; he is tied up and carried off. The slow motion section of this review forms a humorous touch. Two laborers are shown eating a pickle. The colored section deals with views taken in Palestine showing the Holy City as it is today. The travel section shows views in Vouga, a little district in the mountains of Portugal, where a race of little people live almost isolated from the rest of the world. This is an interesting number of the review and will make a fine program filler.

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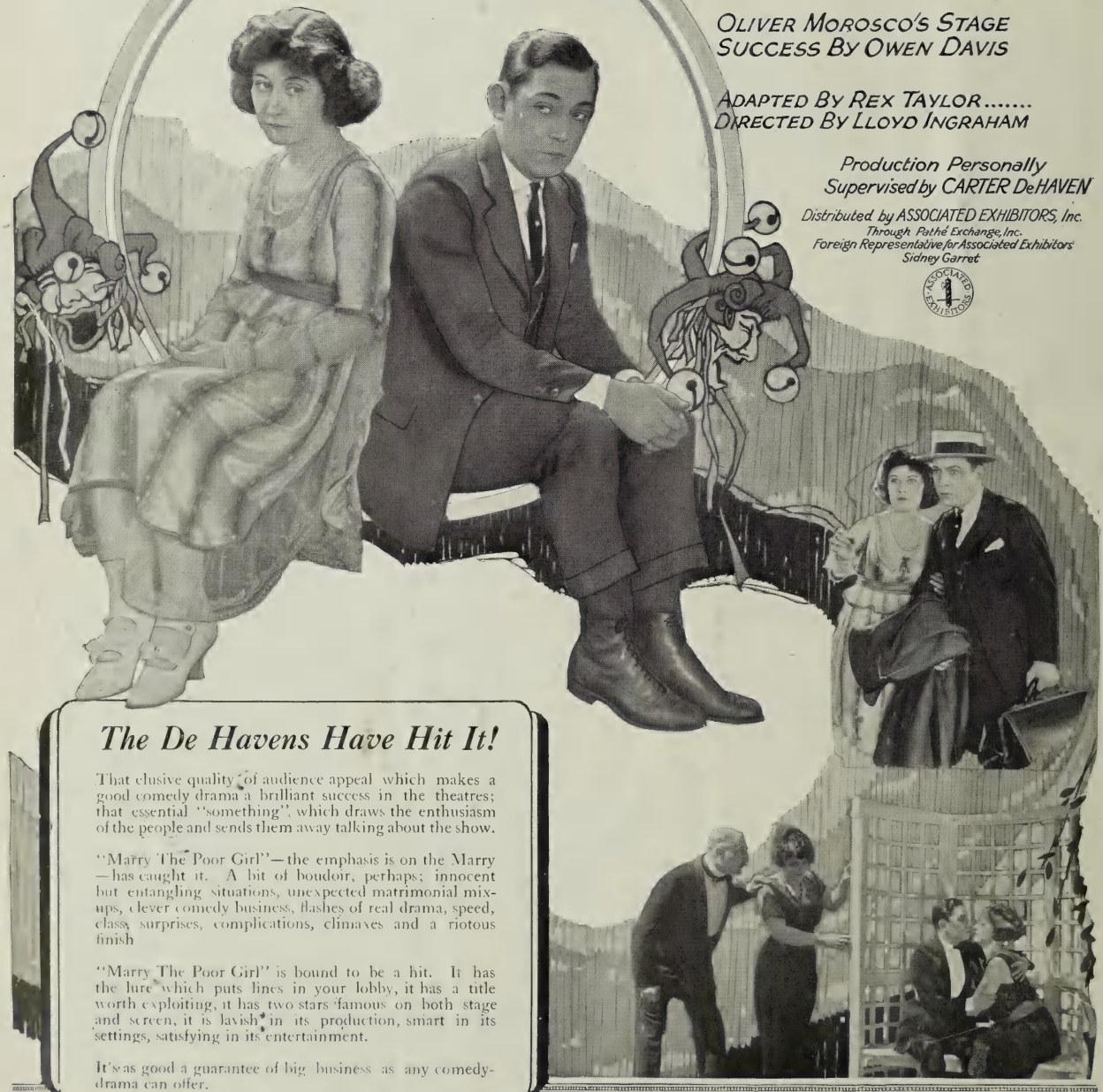

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FORMERLY Wid's

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VOL. XIX No. 21 Sunday, January 22, 1922 Price 25 Cents

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MOORE

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written and directed by
RUPERT HUGHES

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THE Film DAILY
The BRADSTREET of FILMDOM — The RECOGNIZED AUTHORITY
FORMERLY Wid's

Vol. XIX No. 21 Sunday, Jan. 22, 1922 Price 25c.

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News of the Week in Headlines

Monday

Washington thinks tax on foreign films and raw stock will be embodied in tariff measure.

Unity Pictures, Inc., formed to handle foreign distribution of U. C. I. product.

Equity purchases "Where Is My Wandering Boy Tonight?"

Tuesday

Official announcement tells of Will H. Hays' affiliation with important producers and distributors.

Censors in annual report say 6,194 films have been passed and $158,085 turned over to state in fees.

Nation-wide organization of exhibitors and producers in formation with R. A. Rowland as head.

William Vogel refutes John Emerson's statement on foreign situation. Suggests tariff on German films only.

Wednesday

Early meeting of factors in new co-operative organization planned. Fourteen specials lined up for new season.

First National not to distribute "The Sultaness of Love."

Deal still pending for Tom Moore series through R-C.

Will H. Hays meets producers and distributors at Delmonico dinner.

Thursday

Harold Lloyd signs new contract with Pathe. To make four or five a year.

Important distributor denies published report that one of Hays' jobs will be to centralize distribution.

Ernst Lubitsch leaves for Europe. Ben Blumenthal, Paul Davidsohn and Ralph Kohn also leave.

I. P. D. A. seeking arrangement to check piracy through more careful distribution of prints from Allied Laboratories Assn. members.

Friday

Famous Players' statement expected to show decreased loans on banks totalling $1,000,000.

Producers to check piracy through secret markings of prints.

South American countries want Griffith to make patriotic films.

Saturday

Pathe, Vitagraph and First National yet to announce stand on joining new organization which Hays will lead.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Old Fashioned Melodrama Probably Still Popular In Some Places

"FLOWER OF THE NORTH"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... James Oliver Curwood
SCENARIO BY ..... Bradley J. Smollen
CAMERAMAN ..... Stephen Smith, Jr.
AS A WHOLE....A melodrama of the North typical of the early days of the "movies"; will appeal to a certain class
STORY.....Full of the thrills and sort of action that make up the usual, old fashioned "meller"
DIRECTION....Took the company into picturesque country for one thing; of the regular order for this type
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Mostly natural
PLAYERS.....Henry Walthall and Pauline Starke handle principal roles adequately; others suitable
EXTERIORS ..... Quite beautiful
INTERIORS ..... All right
DETAIL.....Suffices; titles occasionally too long
CHARACTER OF STORY.....The fight for a right-of-way and the romance of a little girl who has long wanted to know her true parentage
LENGTH OF PRODUCTION ..... 7,129 feet

While James Oliver Curwood has written much better stories than "Flower of the North," it is quite likely that a good many people throughout the picture-going world will be thoroughly well satisfied with it and the production accorded by Vitagraph under the direction of David Smith.

It is decidedly "old school meller," Indians and all. The first few reels are just a trifle slow-moving and the establishing of a premise a little too lengthy. However, the latter reels make up fully for any delays earlier. There is plenty of action, particularly in the night attack planned by the villain and executed by his followers disguised as Indians. The night scenes are well done and the photography throughout is first class.

Henry Walthall and Pauline Starke have the principal roles. Walthall puts over the hero role satisfactorily and together with Miss Starke he offers the familiar but none the less thrilling rescue in the rapids. There's some real live action in this sequence and also in the villain's attack. One incident that is not made clear, is that in which the heroine asks the dying half-breed if the villain is really her father. He says "yes," but later hands the hero a note which says she is the daughter of the man who has brought her up and whom she has always known as her father. It is probable that the word "yes" doesn't belong. In one instance where the hero rescues the girl from the rapids, a close-up of them right after they have come out of the water, shows them to be wearing dry clothes, and later when the girl's father says, "My dear, you are wet," it's more or less of a joke because it's plain to see she isn't. Some beautiful locations make the feature pictorially attractive.

Whittemore (Walthall) is sent North to secure a certain right-of-way from D'Arcambal, an old Frenchman, who lives as a recluse with his daughter, Jeanne. At first D'Arcambal refuses to interview Whittemore, but when he rescues Jeanne from the rapids, the old man, out of gratitude, gives Whittemore the right-of-way. Meantime, Thorpe, from the same company as Whittemore, decides to get the right-of-way himself. He tries to kidnap Jeanne and also tells her that he, not D'Arcambal, is her father. A fight follows and it develops that Thorpe was the man who had taken D'Arcambal's wife away years before. Thorpe is killed, and before he dies Pierre, a faithful half-beed servant, also injured in the fight, produces a note from the girl's mother, which proves Jeanne is really D'Arcambal's daughter.

Will Go Big If They Like "Meller" of Any Kind

Box Office Analysis for the Exhibitor

There are still a good many theaters throughout the country catering to folks who will be well pleased with just such a picture as "Flower of the North." If you know that they like melodrama of this kind, so much the better. You can go as far as you like in boosting the production. A picture of this kind depends a good deal on just the type of audience you play, so it will be largely a matter of your own judgment.

If you plan to show the picture it would be very wise to secure Vitagraph's 16-page press book which is complete with suggestions for exploitation, all kinds of readers and synopses of various lengths. You have James Oliver Curwood's reputation as a writer of fine Northern stories to boost it, and Walthall's name and Miss Starke's should also be attractions.

Betty Compson in a New Role with Stanlaws Again Her Director

Betty Compson in
"THE LAW AND THE WOMAN"
Paramount

DIRECTOR ..... Penrhyn Stanlaws
AUTHOR ..... Clyde Fitch
SCENARIO BY ..... Albert S. Le Vino
CAMERAMAN ..... Karl Struss
AS A WHOLE.....Absorbing if murder mystery atmosphere is not disagreeable to individual's taste
STORY.....From the stage play; fine vehicle for Betty Compson; has several improbable twists
DIRECTION.....Gives a great deal of attention to working up the climax; a little more though to minor incidents would help
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... All right
STAR.....Pleasing and convincing in role of wife
SUPPORT.....Cleo Ridgely has an important role that she handles very well; William T. Carleton in an unpleasant part as leading man
EXTERIORS ..... Only one or two
INTERIORS ..... Suitable
DETAIL ..... Ample
CHARACTER OF STORY.....Wife makes acquaintance of notorious woman and wrings confession from her that saves the former's husband from the electric chair
LENGTH OF PRODUCTION ..... 6,461 feet

Clyde Fitch's stage play, "The Woman in the Case," has been made into a vehicle for Betty Compson, and a good one at that. Penrhyn Stanlaws again directs the destiny of Miss Compson in the Fitch play, this time with less artistic display and more concentration upon dramatic effects. And there are some absorbing, tense, moments in "The Law and the Woman," even though they may tug a trifle too hard upon the spectator's heart strings. The most notable moment referred to is that in which the wife of the condemned man visits him in the death cell, with the child the father has never seen.

A very familiar form of suspense is present in the picture—that of the last minute pardon. But regardless of the familiarity of the situation, and the realization that the man is due for a pardon in the climax, Stanlaws' handling of it works up a genuine suspense and one that holds the attention to the very end. And no time is wasted in completing the picture when the ending has been reached. That is one particularly fine bit of judgment.

There are, in the course of the telling, some improbabilities and bits that will cause dissension even though they are necessary to the situations that follow. For instance, the man tears a revolver away from the would-be suicide. He throws it aside and is quite content with extracting a promise that the young man will not attempt it again. Just why he didn't take the revolver with him (it belonged to him anyway), is a question. The incident might have been gotten around easily enough by having the young man secure another weapon. There are a few other minor details that are not in the best of judgment, among them Betty Compson's instant hair-bleaching stunt. She couldn't possibly do it herself, with peroxide, as quickly as you are asked to believe.

The star does very good work in the role of the wife, and is at her best when she masquerades as a gay woman in an effort to secure a confession from the notorious Clare Foster, played convincingly by Cleo Ridgely, though perhaps a little too much so for the more refined tastes. The best of "The Law and the Woman" is the elaborate plan of attack laid by the wife in an effort to get evidence which will clear her husband's name and save him from the electric chair. It is well worth seeing how she does.

Should Satisfy Unless They Object To Murder Stories

Box Office Analysis for the Exhibitor

There is in "The Law and the Woman" a certain dramatic quality that will appeal to a good majority in any audience. Besides an effective, but familiar, form of suspense, there is a definite degree of pathos and sympathy in the main situation, that of the wife's desperate fight to save her husband from the electric chair. This idea worked into catchlines should be one sure means of bringing them in. There are no really stressed scenes, the convicted man being shown only in his cell.

Perhaps those who have an aversion to anything dealing with murder or the like will not find the picture entirely to their liking, but there are several fine dramatic moments and a climax that is worked up to in very good fashion. Give the star the proper prominence and mention that the picture is an adaptation of Clyde Fitch's stage play, "The Woman in the Case."

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Not the Virile Out Door Picture That You Would Expect

Frank Lloyd's production
"THE MAN FROM LOST RIVER"
Goldwyn

DIRECTOR ..... Frank Lloyd
AUTHOR ..... Katharine Newlin Burt
SCENARIO BY.....Lambert Hillyer and Arthur F. Statter
CAMERAMAN ..... Norbert Brodin
AS A WHOLE.....Pretty backgrounds can hardly make up for missing action and forcefulness generally; may suit a few
STORY.....Inconsistent and doesn't complete any one characterization to the spectator's satisfaction
DIRECTION.....Fails to put over the principal character the way you would expect; production values adequate
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Mostly natural
PLAYERS.....House Peters, Allan Forrest and Fritzi Brunette the chief players, none of whom distinguish themselves here
EXTERIORS ..... Very pretty
INTERIORS ..... Few
DETAIL ..... Fair
CHARACTER OF STORY.....Lumber camps boss eventually wins love of girl who had chosen his rival and been deserted by him
LENGTH OF PRODUCTION ..... 5,693 feet

Some splendid shots of a lumber camp in action, delightful views of the tall trees, and attractive scenery in general offer the main bits of appeal in Frank Lloyd's production of Katharine Newlin Burt's "The Man From Lost River," a story that bears poor comparison with her "The Branding Iron" and "Snowblind." Added to this misfortune is the production accorded it by director Frank Lloyd. Whether or not he is responsible for the picture as it is seen at the Capitol Theater or not, isn't known, for it contains obvious evidence of bad cutting, but even regardless of what the craftsmen may have done to it, Lloyd had an off day—or days—when he made "The Man From Lost River."

Nothing is accomplished and if there is any progress, it is so slow and lacking in force, that the spectator is left wondering, "why," "how," and what it is all about any way. No one characterization is followed through consistently and to your satisfaction. For instance, the role played by House Peters presents him as a rough, hardened, and typical lumber camp boss—a driver of men—then suddenly his character changes and he becomes a weakling lover who sacrifices the woman he loves to a cad of an Easterner. Meantime the hero, played unconvincingly by Allan Forrest, changes his character and becomes a cad.

At best "The Man From Lost River" is a wishy-washy entertainment unless its scenic attractiveness and background values will be sufficient to compensate for the other short-comings. Improbabilities are more or less numerous and among them may be numbered the sudden pestilence which infests the camp but is mastered by one doctor and one woman. It is plainly a necessary bit that permits of the cad-husband's death and shows the other man in his true light, be this as unconvincing as it may.

Marcia marries Fosdick, an Easterner. When he deserts her she lives alone on the ranch in constant fear of Barnes, the camp boss, who in reality is in love with her. Finally she is forced to mortgage her ranch and is unable to pay Barnes when it comes due. Back in the city Fosdick hears the property is rich in oil. He returns and provides the money to pay back Barnes. Then comes the plague. Marcia is stricken and once more Fosdick plans to leave her. Barnes watches over the sick woman and when she recovers marries her, Fosdick having died on the road as he ran away the second time.

Little To Talk About But the Scenery

Box Office Analysis for the Exhibitor

There isn't very much you can talk about in the way of action or punch, and that is an element that is most expected in a lumber camp story. If you can count on the scenery and atmosphere generally to satisfy them, maybe you will be able to get away with it, but take no chances on making promises otherwise for you're liable to have some comebacks. The fault is chiefly due to poor characterization and imperfect direction.

Frank Lloyd is capable of better things, so there is all the more cause for disappointment in "The Man From Lost River." The title is a catchy one and will probably attract easily enough of itself without much exploitation. By recalling "The Branding Iron" and "Snowblind" it should interest them in the picture but this is for your own judgment.

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story by

Myra Kelly

Directed by

JACK FORD

Nothing Very Much To Distinguish Familiar Triangle Story

"THE CALL OF HOME"
R-C Pictures

DIRECTOR ..... Louis J. Gasnier
AUTHOR ..... George Agnew Chamberlain
SCENARIO BY ..... Eve Unsell
CAMERAMAN ..... Joseph Dubray
AS A WHOLE....Conventional eternal triangle theme that contains fair heart interest
STORY.....Contains some highly improbable twists; given a suitable production
DIRECTION.....Adequate for this type of story; flood scene in latter reels very realistic
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Satisfactory
PLAYERS.....Irene Rich does good work in a difficult role; Ramsey Wallace lacks emotional ability; Leon Bary poor villain; old folks' types good
EXTERIORS ..... Very good
INTERIORS ..... Good
DETAIL ..... Suffices
CHARACTER OF STORY.....Husband, believing wife has eloped with another, disappears, returning years later to discover his mistake
LENGTH OF PRODUCTION.....About 5,500 feet

"The Call of Home" is the usual, conventional, eternal triangle story with a fair amount of heart interest that helps, in a way, to make up for the hackneyed situations that otherwise compose the story. The development is by means of coincidence mainly, much of it very improbable. For instance, when the husband arrives at the station he calmly allows another man to depart with his wife. This may not be altogether improbable but does seem very far-fetched. And again, when the husband disappears, the villain is clever enough to get his whereabouts from the former's attorney, but the repentant wife just keeps on suffering without any obvious effort to locate her husband. The plot is full of such unconvincing twists; bits that are bound to make the spectator impatient with the characters.

On the other hand, "The Call of Home" has an effective heart interest in connection with the devotion of the man's old parents towards the deserted wife and the little baby the husband has never seen. The home atmosphere and the "old folks" themselves are typical of the peace and contentment of an old-fashioned home.

Irene Rich, as the wife, is a sympathetic figure with her baby, waiting tirelessly for the return of the husband they tell her is dead. Ramsey Wallace doesn't give much variation to his performance and Leon Bary is an adequate but unimpressive villain. Jobyna Ralston overacts badly in the role of a little country girl. She makes a regular caricature of it.

Director Gasnier has provided a suitable production and offers a realistic flood scene as a turning point in the plot. It furnishes a good thrill, but seems to have been an unnecessary labor just for the sake of killing off the superfluous wife when she might have died in so many easier ways.

Gerry Lansing marries Alix and they are happy until Gerry objects to Alix's being with Alan Wayne so much. They quarrel and Alix decides to accept Alan's proposal to accompany him to Canada. The last minute she jumps off the train, but Gerry, believing his wife has left him, goes to South America. Alan, in a fit of pique, writes that if Gerry does not contest in three months Alix will divorce him. After that period Gerry marries a native girl who has saved his life. Later the repentant Alan searches for Gerry and tells him the truth. Gerry returns home after his native wife dies and is forgiven.

Will Likely Do Well Enough If They Aren't Too Critical

Box Office Analysis for the Exhibitor

This type of story will probably offer average satisfaction in smaller communities, or at least in the ordinary neighborhood house. It has a more or less definite small town appeal and will go best where they are not too critical about story probabilities. Your women patrons will be the ones who will like it best, so it might be well to appeal particularly to them.

Talk about the "home" atmosphere and the devotion of man's old father and mother toward the wife he has forsaken. Catchlines could also be used should you think they will be interested in this type of triangle. Say: "What would you do if you believed yourself rightfully divorced and then married again, only to learn that it was all the scheme of a villain and that your wife was waiting and hoping for your return? See 'The Call of Home.'"

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Types and Situations Make Amusing Comedy

"AT THE SIGN OF THE JACK O' LANTERN"
Renco Film Co.—Hodkinson

DIRECTOR ..... Lloyd Ingraham
AUTHOR ..... Myrtle Reed
SCENARIO BY.....Lloyd Ingraham and David Kirkland
CAMERAMAN ..... Not credited
AS A WHOLE.....Pleasing offering of average merit dealing with a small inheritance and a lot of grafting relatives
STORY.....Built up with much detail and some amusing comedy. Presents some good character types but lacks plot and drama
DIRECTION.....Keeps things moving and handles players well
PHOTOGRAPHY ..... Fair
LIGHTINGS .....Often too dark
PLAYERS ..... Satisfactory
EXTERIORS ..... Few
INTERIORS ..... Adequate
DETAIL ..... Good
CHARACTER OF STORY.....Young married couple inherit farm but find many relatives of the former owner come to live with them
LENGTH OF PRODUCTION.....5,193 feet

"At the Sign of the Jack O' Lantern" is a pleasing little comedy production based upon a very human theme. Most of the fun is derived from the situations and while the characters are a bit overdrawn they are nevertheless convincing and quite true to type. The offering makes no bid for drama or plot, but merely presents a possible situation and carries it through in an amusing manner.

The direction has succeeded in keeping things alive and holding tight to story without side tracking. The players are well handled and although a good many of them have been allowed to overact this does not interfere very seriously with the action. The director has also paid a good deal of attention to detail, of which he has included just enough to give a realistic effect without overloading.

In the cast Betty Ross Clark and Earl Schenck play the roles of the young married couple wtih a good deal of charm. Interesting character parts are rendered by Wade Boteler, Victor Potel, Clara Clark Ward, Monty Collins, William Cortwright and Mrs. Raymond Hatton.

The story tells about a house called "The Jack O' Lantern," which is an old New England homestead. The owner, Uncle Ebenezer, dies and wills the property to a nephew and his wife, but stipulates that they must live in the house for six months before they may claim ownership. Uninvited relatives arrive and as they have always spent their summers at this house they make themselves at home. They make themselves as objectionable as possible and are very jealous at having received nothing from the will of Uncle Ebenezer. One night they all get letters which were written before he died and, following the instructions, meet in the orchard to dig up a treasure. In the box they find a letter which says that the writer is happy to get them up in the middle of the night, as they have often been very inconsiderate with him. At last the young couple are unable to bear the relatives any longer and order them from the house. When this is done the lawyer arrives and reads the congratulatory letter left by the old owner, who had always felt the same way about the horrible relatives, but never had the courage.

Should Satisfy Because It Is Novel and Entertaining

Box Office Analysis for the Exhibitor

"At the Sign of the Jack O' Lantern" is a light and amusing comedy offering that should please the average audience. While it contains nothing very exciting it nevertheless presents some amusing character types and a situation that is unusual and novel.

Tell them about the young author who is left the farm house and also talk about the sponging relatives who invade the estate and eat the young couple out of house and home. Ask your patrons: "Were you ever eaten out of house and home? If you were, then you know just how Mr. and Mrs. Carr felt in 'At the Sign of the Jack O' Lantern.' But you will have to see the picture in order to know how they got rid of their relatives." Mention the plot and the characters; also speak about the naughty children who drive nails through the furniture.

Jack o' Lanterns in the lobby and around the box office, fitted with electric lights, should prove very striking and help attract.

A Very Mild Story in Comparison with Its Title

Herbert Rawlinson in
"THE SCRAPPER"
Universal

DIRECTOR ..... Hobart Henley
AUTHOR .....R. G. Kirk
SCENARIO BY .....E. T. Lowe, Jr.
CAMERAMAN ..... Virgil Miller
AS A WHOLE.....Pretty slight material for a feature; pretends to be Irish in atmosphere, but only the titles are
STORY.....Likely to disappoint in view of its name; there is only one scrap in it
DIRECTION.....Fair; couldn't do very much with it because the story is thin; handles ending nicely
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Never appears as Irish as the titles would like you to believe him
SUPPORT.....Gertrude Olmsted pleasing; Edward Jobson, Walter Perry and Fred Kohler good types
EXTERIORS ..... Suitable
INTERIORS ..... Good
DETAIL ..... Fair
CHARACTER OF STORY.....Irish fellow in love with Irish girl completes a construction job, thereby winning the girl
LENGTH OF PRODUCTION.....4,491 feet

R. G. Kirk's Saturday Evening Post story is not the most appropriate vehicle that might have been secured for Herbert Rawlinson. Neither the players nor the atmosphere in general is as Irish as the title writer would have you believe. And even he isn't consistent in his dialect. It is usually the case that an Irishman's brogue is most noticeable when he's excited, but, contrary to the rule, the Irishman in "The Scrapper" leaves off the brogue and talks good English when he gets into a scrap with a Swede. The titles are overdone anyway and certainly not in keeping with the players or general atmosphere of the picture. When they reach the stage as presented in the picture they have usually laid off the "sure" and "begorra."

Practically nothing at all happens in the first few reels, but there are titles galore, all of them in exaggerated dialect. Herbert Rawlinson is not suited to the part given him, for both his appearance and actions fail to represent that which they are supposed to. He has a habit of continually grinning, much of the time without cause. The trouble is he tries to make too great an impression with results contrary. Gertrude Olmsted is a pretty leading lady, also not particularly "colleen" looking, while others are William Welsh, Frankie Lee, Hal Craig and George McDaniels. Edward Jobson and Walter Perry are the best types and Fred Kohler is the husky Swede who figures in the fight with Rawlinson and looks as though he could "put it all over" the star if the scenario didn't call for the hero to win.

The story originally was called "Malloy Campeador," and while the title selected for the picture is a much better one, it may disappoint those who will be expecting a lot of good action in the way of scraps. There is only one and that comes very near the end of the picture. Director Henley didn't have very much of a chance with this one and he has probably done the best he could under the circumstances. He works up the ending nicely and there is a good touch in which the hero kidnaps the girl and makes her like it.

Malloy, a young Irish engineer, is assigned to a project and immediately falls in love with the builder's daughter. The builder's secretary is in love with the girl and puts a Swede on the job with Malloy to delay the building enough to arouse the ire of the girl's father. With this handicap Malloy works all the harder, until a strike brings him and the Swede to blows, and of course the Irishman is victor. He also wins the girl and her father's approval.

Rawlinson's Admirers May Be Satisfied

Box Office Analysis for the Exhibitor

It will depend a good deal on just the kind of people who compose the majority of your audience with a picture like "The Scrapper." It may be too "Irish" for some, particularly the titles. However, if your folks like Herbert Rawlinson and will be satisfied no matter just what the story may be, you have nothing to worry about in showing "The Scrapper."

Catchlines should help get them interested in the story. Say: "Pat Malloy was young, willing and Irish, so when it came to fighting to win the girl he loved, he made short work of the Swede who was hired to outwit him. See how this unusual romance works out with the hero kidnapping the girl for a finale." The title can be given good display also.

Pola Negri Does Good Work But Production Values Are Ordinary

Pola Negri in
"THE LAST PAYMENT"
Paramount

DIRECTOR ..... George Jacoby
AUTHORS.....John Brennert and George Jacoby
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE....Very crude and badly constructed photoplay in comparison with those that have already established the star
STORY.....Conventional vampire theme that is occasionally mawkish; Parisian backgrounds will please some
DIRECTION.....Ordinary; assembling of players bad, and mob scenes just a lot of confusion
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Not the best
STAR.....Acting is good but her wardrobe is sadly in need of attention
SUPPORT.....Henry Liedtke one of the best looking European leading men that has been seen; Reinhold Schinzel poor; no really good performances in supporting company
EXTERIORS ..... Adequate
INTERIORS ..... Plain
DETAIL ..... Average
CHARACTER OF STORY.....A woman of many affairs leads one man to kill himself and then throws herself on a railroad track
LENGTH OF PRODUCTION ..... 5,050 feet

The latest production to star Pola Negri is not to be compared with those big attractions which have already established her as one of the best actresses on the screen today, except as far as the performance of the star herself is concerned. And she is limited in opportunities in the conventional vampire role as well as hampered by poor direction. In one scene she is shown in the old, familiar vampire pose, draped on a leopard skin.

This is the second picture shown in which George Jacoby has given Pola Negri a modern story, and it is the second time he has failed to provide a production and supporting company worthy of her. And it would seem that after all she is more strikingly contrasted in fantastic stories with settings to match. Jacoby has attempted a bit of spectacle in the cabaret scenes, but he has not secured the results obtained by his fellow director, Ernst Lubitsch. The mob scenes are overdone and confusion dominates the scenes. This is particularly so in the sequence in which the star is chosen "Queen of Folly."

The director's attention to detail is occasionally faulty, especially with regard to the costuming of the players. He offers a scene supposed to represent a gay Parisian resort, but the participants look anything but Parisian. This condition also extends to the star who wears ill-fitting and unbecoming clothes for the most part.

There are a few good dramatic moments in the piece that are rather capably handled though they are somewhat unconvincing. The ending is sudden and unexpected. Perhaps everyone will not be in accord with it either. However, the unhappy ending is dared and the star meets a tragic death at her own hands.

Lola, a famed Parisian, marries a South American cattle man, Maurez. She goes with him to his native land, but is always longing for a glimpse of Paris. Finally, a Frenchman, Paul Durand, arrives and a triangle is saved by the death of Maurez. Lola goes back to France with Paul who confesses his love. Lola puts him off. Then Lambert, divorced husband of Lola, tells Paul what the woman is and how he (Lambert) had been sent to prison on account of her. Meanwhile Lola tells Paul's father it is he she loves. Paul kills himself when he finds the two together and Lola commits suicide when Paul's father jilts her.

It Can Be Put Over Because of Star's Appearance

Box Office Analysis for the Exhibitor

If you want to talk about "The Last Payment" as the story of a vampire and her affairs in gay Paree, you will not have any trouble getting them in unless you know your patrons to be conservative and disapproving of such atmosphere. On the other hand, if they have come to appreciate the acting of Pola Negri and will want to see it for her work essentially, then you can play it up from that angle and say it is the second modern story in which she has appeared.

Her name should already mean a good deal at the box office, and your best bet will be to concentrate upon her name and performance. Catchlines could read: "What was her last payment after spending her life in frivolity? See Pola Negri in 'The Last Payment.'" Some of the ad sheets and posters prepared by Paramount will also attract attention if given good display.

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Railroad Story Has Action and Romance

J. P. McGowan in
"RECKLESS CHANCES"
Associated Exhibitors—Pathe

DIRECTOR ..... J. P. McGowan
AUTHOR ..... Anthony W. Coldewey
SCENARIO BY ..... Not credited
CAMERAMAN ..... C. Welty
AS A WHOLE..... Entertaining railroad story with good action and nice touches
STORY..... Up to standard western. Climax situation used before
DIRECTION ..... Fair
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Ordinary
STAR..... Presents a pleasing personality. Acting fair
SUPPORT..... Dorothy Wood attractive as leading lady
EXTERIORS ..... Adequate
INTERIORS ..... Customary
DETIL ..... Poor; titles ordinary
CHARACTER OF STORY..... Hero fights railroad thieves and wins daughter of division superintendent
LENGTH OF PRODUCTION..... About 4,800 feet

J. P. McGowan manages to get a good deal of romance and adventure out of locomotives and freight yards and presents, in "Reckless Chances," an interesting and entertaining railroad atmosphere.

Most of the action, which is brisk, is supplied by a gang of thieves who fight the hero and attempt to rob the station of a shipment of gold. The romance is added by the charming daughter of the district superintendent. Excitement is obtained from an amusing elopement in which the minister is thrown off a high bridge into the freight car containing the lovers and the pursuers are foiled by pouring oil upon the tracks. This device forms one of the important climaxes of the offering, but unfortunately has been used before on the screen.

The star presents a likeable personality in the role of the fighting section foreman. His work is pleasing, though hardly convincing. The sure-fire stuff is well carried off, but a certain haste and hit-and-miss is evident throughout the entire production. This carelessness has prevented a good deal of the detail from being correct and many of the happenings from appearing probable. For instance, it is hard to believe that a minister can be thrown from a fifty foot bridge onto a fast moving freight train and not suffer injury. But the picture shows him recovered and reading the marriage ceremony within five minutes of his fall.

Supporting the star is Dorothy Wood in the role of the daughter of the district superintendent. The cast includes Andrew Waldron and Robert Walker.

The story tells about a number of robberies occurring along the railroad and the false evidence that causes the arrest of the hero. He escapes and meets the pretty daughter of the superintendent, who induces her father to give him a job in the yards. An elopement follows and the young couple set up house near the freight yards. Later the father of the girl arrives and showing her her husband's picture on a handbill issued by the police, induces her to return home. Another robbery gives the hero a chance to vindicate himself, capture the gang and win back the girl.

Will Please and Entertain Average Audience

Box Office Analysis for the Exhibitor

"Reckless Chances" is full of action and will please the average audience. The offering presents a western that is conventional and sure fire. Added to this is the railroad atmosphere and some amusing situations built around locomotives and freight cars. Tell them about the railroad elopement. How the hero lifts her onto the moving freight train and how the minister is dropped off the bridge.

Soft pedal about the incident where the hero pours oil on the tracks to prevent the following train from making progress. It has been used before and some are likely to balk at the repeated incident. Mention the star and also talk about Andrew Waldron in the role of the superintendent. His character work is pleasing and he gets over a few laughs. You can safely promise some good fights and brisk action. The title can be linked up with many ideas. Other productions of this type should guide you in the way you present this one to your people. If they like full-blooded westerns they will probably enjoy "Reckless Chances." Railroad lanterns hung in front of your house and in the lobby should help attract.

CURRENT RELEASES

Release Date			Footage	Reviewed
ASSOCIATED EXHIBITORS, INC. (Distributed through Pathe)				
Playgoers Pictures, Inc.				
Sept.	11	Home-Keeping Hearts	5,000	10- 2-21
	18	The Family Closet	5,000	9-25-21
	25	Discontented Wives	5,000	9-25-21
		A Sailor-Made Man (Harold Lloyd)	3,846	11-27-21
Nov.	11	Anne of Little Smoky	5,000	1-15-22
FAMOUS PLAYERS-LASKY CORP.				
Nov.	13	Ladies Must Live (Geo. Loane Tucker)	7,482	12 -4-21
	20	The Bonnie Briar Bush (Donald Crisp)	4,622	12 -4-21
	20	The Sheik (Geo. Melford)	6,579	11-13-21
	27	The Call of the North (Jack Holt)	4,823	12 -4-21
	27	Enchantment (Marion Davies)	6,982	11- 6-21
Dec.	4	Exit the Vamp (Ethel Clayton)	4,545	
	4	Get Rich Quick Wallingford (Cosmopolitan Prod.)	7,381	12-11-21
	11	Don't Tell Everything (Reid-Swanson-Dexter)	4,939	12-18-21
	11	Just Around the Corner (Cosmopolitan Prod.)	6,173	1- 8-22
	18	The White Oak (Wm. S. Hart)	6,208	11- 6-21
	18	Under the Lash (Gloria Swanson)	5,675	10-23-21
	25	The Little Minister (Betty Compson)	6,031	1- 1-22
		Forever (Reid-Ferguson-Fitzmaurce)	7,115	10-23-21
		Fool's Paradise (Cecil DeMille)	8,681	12-11-21
Jan.	1	Miss Lulu Bett (Wm. deMille)	5,904	12-25-21
	1	Rent Free (Wallace Reid)	4,661	1- 1-22
	1	Too Much Wife (Wanda Hawley)	4,227	
	8	Back Pay (Cosmopolitan Prod.)		
	15	A Prince There Was (Thos. Meighan)	5,553	11-20-21
	15	A Lane That Has Not Turning	4,892	1-15-22
	22	The Bride's Play (Marion Davies)	6,660	1-15-22
	22	Nancy from Nowhere (Bebe Daniels)		
	29	Three Live Ghosts (Fitzmaurice Prod.)	5,784	1- 8-22
REALART PICTURES CORP. (Distributed Through Famous Players).				
Star Productions				
Oct.		The Case of Becky (Constance Binney)	5,000	8- 4-21
		Dawn of the East (Alice Brady)	5,392	10- 9-21
		The Speed Girl (Bebe Daniels)	4,697	11-20-21
Nov.		Her Face Value (Wanda Hawley)	4,718	11- 6-21
		Hush Money (Alice Brady)	4,819	11-27-21
		Morals (May McAvoy)		
Dec.		The Love Charm (Wanda Hawley)	4,540	12-18-21
		First Love (Constance Binney)	4,862	12-25-21
		A Virginia Courtship (May McAvoy)		
FOX FILM CORP.				
Tom Mix Series				
		The Rough Diamond	4,458	10-30-21
		Trailin'	4,355	12 -4-21
		Sky High	4,546	12-18-21
Dustin Farnum				
		The Devil Within	5,997	11-20-21
Shirley Mason Series				
		Queenie	5,174	10- 2-21
		Jackie	4,943	11-27-21
Edna Murphy and Johnnie Walker				
		The Jolt		
20th Century Brand				
		Little Miss Hawkshaw (Eileen Percy)	4,106	10- 9-21
		Cinderella of the Hills (Barbara Bedford)	3,865	10-30-21
		Bucking the Line (Maurice Flynn)	4,544	11- 6-21
		Whatever She Wants (Eileen Percy)	4,616	12-11-21
		Desert Blossoms	4,175	12-11-21
		The Roof Tree (Wm. Russel)	4,409	12-25-21
		Gleam O'Dawn (John Gilbert)	4,178	1- 1-22
		Winning With Wits (Barbara Bedford)	4,435	1-15-22
Charles Jones				
		Bar Nothin' (Charles Jones)	4,311	10-16-21
		Riding With Death (Charles Jones)	4,110	11-13-21
FIRST NATIONAL				
		The Idle Class (Charlie Chaplin)	1,916	10- 2-21
		Woman's Place (Constance Talmadge)	5,900	10-23-21
		Two Minutes to Go (Charles Ray)	5,920	10-30-21
		The Wonderful Thing (Norma Talmadge)	6,880	11-13-21
		Tol'able David (Richard Barthelmess)	7,118	11-20-21
		The Lotus Eater (John Barrymore)	6,875	12 -4-21
		All for a Woman	6,500	12-11-21
		R. S. V. P. (Charles Ray)	5,630	12-18-21
		My Boy (Jackie Coogan)	4,967	1- 1-22
		Vendetta (Pola Negri)	5,800	12-25-21
		The Sea Lion (Hobart Bosworth)	4,367	1- 8-22
		Hail the Woman (Thos. H. Ince)	7,460	1- 8-22
		Love's Redemption (Norma Talmadge)	5,889	1-15-22
Associated Producers				
Aug.	7	Cup of Life (Ince)	4,932	9-11-21
		Blind Hearts (Hobart Bosworth)	5,488	10-16-21
Nov.	7	The Silent Call (H. O. Davis)	6,784	11-20-21
	14	Love Never Dies (King Vidor)	6,751	11-20-21
		Molly O (Mabel Normand)	6,800	12 -4-21
GOLDWYN PICTURES				
		The Sin Flood	6,000	9- 4-21
		Beating the Game (Tom Moore)	5,058	9-11-21
		All's Fair in Love	4,979	10-30-21
		Ace of Hearts	5,884	10-30-21
		For Those We Love	5,752	12 -4-21
		Invisible Power	6,613	10- 2-21
		Dangerous Curve Ahead	5,551	10- 9-21
		Thedora (no release)	10,000	10-23-21
		Doubling for Romeo (Will Rogers)	5,304	10-30-21
		Pardon My French (Vivian Martin)	5,620	1- 1-22
		The Grim Comedian	5,509	
		Poverty of Riches	5,641	11-27-21
		The Man from Lost River	5,693	
		A Poor Relation (Will Rogers)	4,609	
		From the Ground Up (Tom Moore)	4,495	10-16-21
		The Night Rose	5,630	
		Be My Wife (Max Linder)	4,470	6-12-21
		Man From Lost River		
D. W. GRIFFITH				
		Orphans of the Storm	13,400	1- 8-22
WID GUNNING, INC.				
		Girl From God's Country	7,000	9-18-21
		Good and Evil	4,961	9-25-21
		The Old Oaken Bucket	5,000	10-23-21
		What Do Men Want (Lois Weber)	6,141	11-20-21
		Our Mutual Friend	7,698	12 -4-21
W. W. HODKINSON CORP.				
Ward Lascelle Prod.				
		Rip Van Winkle	6,800	10-16-21
Benj. B. Hampton Prod.				
		A Certain Rich Man	7,000	10- 9-21
		The Mysterious Rider	6,000	10-23-21
Irvin V. Willat Prod.				
		Fifty Candles	5,600	1- 8-22
Winipeg Productions				
		God's Crucible	5,950	9-11-21
		Cameron of the Royal Mounted	6,000	1-15-22
Hugo Ballin Prod.				
		Jane Eyre		10-16-21
Dial Film Co.				
		The Light in the Clearing	6,500	11-27-21
Renco Film Co.				
		At the Sign of the Jack O' Lantern	5,193	
METRO PICTURES CORP.				
Oct.	17	Ladyfingers (Bert Lytell)	5,000	10- 9-21
	19	The Match Breaker (Viola Dana)	6,000	8-21-21
	31	The Infamous Miss Revell (Alice Lake)	5,000	9- 4-21
Nov.	14	There Are No Villains (Viola Dana)	5,000	8-21-21
	21	Fightin' Mad (Wm. Desmond Prod.)	6,000	10-30-21
	21	The Conquering Power	7,021	7-10-21
	28	The Hunch (Gareth Hughes)	5,000	10- 9-21
Dec.	12	The Hole in the Wall (Alice Lake)	6,000	11-27-21
	26	The Idle Rich (Bert Lytell)	6,000	11- 6-21
		The Fourteenth Lover (Viola Dana)	6,000	11-27-21
		Little Eva Ascends (Gareth Hughes)	5,500	11-20-21
		The Golden Gift (Alice Lake)	5,000	12 -4-21
		The Right That Failed (Bert Lytell)	5,000	12-11-21
Nazimova Productions				
		Camille	5,500	9-11-21
PATHE EXCHANGE, INC.				
		The Orderly		
Dec.	18	The Power Within		
PIONEER FILM CORP.				
		Indiscretion (Florence Reed)	6,000	
		Oh! Mary Be Careful (Madge Kennedy)	6,000	9-18-21
		The Crimson Cross (Vandyke Brooks)	6,000	
		The Forgotten Woman (Pauline Stark)	6,000	
		A Millionaire for a Day (Arthur Guy Empey)	6,000	
		Beyond the Crossroads (Ora Carew)	6,000	
		In Society (Edith Roberts)	6,000	
		Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000	
		Idle Hands (Gail Kane and J. Herbert Frank)	6,000	
		The Leech (Claire Whitney)	6,000	
		His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	
		Stolen Moments (Margaret Namare)	6,000	
		The Barbarian (Monroe Salisbury)	6,000	
R.-C. PICTURES				
		The Barricade	6,000	10- 9-21
		The Foolish Age (Doris May)	4,500	10- 9-21
		The Swamp (Sessue Hayakawa)	5,560	10-30-21
		Possession (Louis Mercanton Prod.)	6,750	11- 6-21
		The Lure of Jade (Pauline Frederick)	6,000	11- 6-21
		Silent Years (Gasnier)	6,000	11-27-21
		At the Stage Door (Cabanne)	6,000	12-18-21
		Eden and Return (Doris May)	5,000	12-25-21
		Five Days to Live (Sessue Hayakawa)	5,210	1-15-22
LEWIS J. SELZNICK ENT.				
Selznick Pictures (Distributed by Select Exchanges)				
Elaine Hammerstein Star Series				
		Handcuffs or Kisses	5,000	10- 2-21
		The Way of a Maid	5,000	11-13-21
Eugene O'Brien Star Series				
		Clay Dollars	5,500	10-23-21
		Chivalrous Charley		
Conway Tearle Star Series				
		A Man of Stone	4,676	11-27-21
		Shadows of the Sea	4,800	1- 1-22
Special Productions				
		Conceit (All Star)	5,000	12-25-21
		A Man's Home (All Star)	5,500	10- 2-21
UNITED ARTISTS				
		Three Musketeers (Douglas Fairbanks)	11,700	9- 4-21
		Little Lord Fauntleroy	9,986	9-18-21
		The Iron Trail (Rex Beach)	7,000	11-13-21
UNIVERSAL FILM MFG. CO.				
Jewel Features				
		Conflict (Priscilla Dean)	6,205	10-30-21
		The Fox (Harry Carey)	6,941	11-20-21
		Foolish Wives (Erich von Stroheim)	12,000	1-15-22
Universal Features				
		Red Courage (Hoot Gibson)	4,481	10- 2-21

Shirley Mason a Safe Bet in Consistently Good Entertainment

Shirley Mason in
"LITTLE MISS SMILES"
Fox

DIRECTOR ..... Jack Ford
AUTHOR ..... Myra Kelly
SCENARIO BY .....Dorothy Yost
CAMERAMAN ..... David Abel
AS A WHOLE.....Lives up to the star's reputation for consistently pleasing pictures
STORY.....Nice blending of pathos, heart interest and humor in story with "Humoresque" tendencies
DIRECTION.....Good; doesn't drag suspensive moments nor are any of the story elemnets overdrawn
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
STAR ..... Pleasing as usual
SUPPORT.....Well balanced cast; Gaston Glass leading man
EXTERIORS ..... Few
INTERIORS ..... Suitable
DETAIL ..... Ample
CHARACTER OF STORY.....The love of a Jewish mother for her children and the near calamity caused by her blindness and son's implication in a crime
LENGTH OF PRODUCTION.....4,884 feet

Fox has secured a very appropriate story for Shirley Mason in "Little Miss Smiles" and one that provides an atmosphere rather a good deal different from anything she has had recently, at any rate. The location is the tenement district and the story hinges around the devotion of a Jewish mother for her five children. The early reels are made up mostly of incidents taking place in this home, gradually developing into a more definite plot with the introduction of Gaston Glass as the hero

Myra Kelly's theme is rather similar to the one made famous by Vera Gordon's portrayal of a Jewish mother. There is a good deal of the same heart interest and appeal in Shirley Mason's picture, which is less pretentious, of course, but wholly sincere and touching in its mingling of joy and sorrow. The situation of the son becoming implicated in a murder is used in "Little Miss Smiles" as in "Humoresque," though it is not drawn to any great degree of pathos and is a part of the happy ending when the supposed murdered man recovers.

The star is capably supported by Martha Franklin, who is a sympathetic figure as the mother. Alfred Testa as Papa Aaronson is equally effective, though in his characterization he lacks the activity found in other men of his race. Arthur Rankin is the oldest son, who aspires to prize fighter fame. Gaston Glass is a young doctor who attends Mama Aaronson when she is suddenly stricken blind and also falls in love with Esther (Little Miss Smiles).

The Aaronsons live on the lower East Side where they lead very humble existences, Mama Aaronson doing plain sewing, while Esther (Shirley Mason) minds the baby and helps with the housework, occasionally taking a hand in the management of the twins, Louis and Leon. Papa Aaronson spends too much time playing pinochle. The mother's eyes are overtaxed and finally she loses her sight. A doctor is called in and an operation decided upon. While the mother is in the hospital the oldest son, Davie, overhears the pool room rowdies connect his sister's name with that of the "Spider," a crook. Davie shoots the "Spider" and is held for the murder. Esther manages successfully to keep the news from the mother, who has returned from the hospital. The next day when the bandages are about to be removed Davie returns, acquitted upon the recovery of the "Spider." This also completes the romance between Esther and the doctor.

They Will Like Her in This Particularly Well

Box Office Analysis for the Exhibitor

Shirley Mason should be firmly established by now as a reliable bet, for her pictures are uniformly good, and even when occasionally she is not given the most suitable story, she manages to make up for the shortcomings with her own personality and performance. In "Little Miss Smiles" she has a very good story, and is sure to delight her admirers more than ever as Esther, a little girl of the tenement district.

Promise them a genuine heart interest, and you might do well to refer to its "Humoresque" sort of theme, also mentioning that Gaston Glass, who appeared in "Humoresque," is also a member of Miss Mason's supporting company in the role of hero. There is good characterization to talk about and an assurance that "Little Miss Smiles" will please everyone. Catchlines will give them a better idea of the story.

Release Date		Footage	Reviewed
	Go Straight (Frank Mayo)	4,220	10- 9-21
	High Heels (Gladys Walton)	4,541	10-16-21
	Nobody's Fool (Marie Prevost)	4,640	10-23-21
	Sure Fire (Hoot Gibson)	4,481	10-30-21
	The Millionaire (Herbert Rawlinson)	4,730	11- 6-21
	False Kisses (Miss DuPont)		———
	Dr. Jim (Frank Mayo)	4,474	11-20-21
	A Parisian Scandal (Marie Prevost)	4,739	11-27-21
	Cheated Hearts (Herbert Rawlinson)	4,415	12 -4-21
	Shattered Dreams (Miss du Pont)	4,878	12-11-21
	Playing With Fire (Gladys Walton)	4,994	12-18-21
	The Fire Eater (Hoot Gibson)	4,341	12-25-21
	The Gutter Snipe (Gladys Walton)	4,225	1- 1-22
	Across the Dead Line (Frank Mayo)	4,886	1- 8-22
	Don't Get Personal (Marie Prevost)	4,783	1- 8-22

VITAGRAPH

Super-Features			
	The Son of Wallingford	7,851	10-16-21
	The Flower of the North		———
Alice Joyce			
	The Inner Chamber	5,951	9-25-21
Earle Williams			
	Bring Him in	4,987	10-23-21
	Lucky Carson		———
Corinne Griffith			
	The Single Track	5,000	12 -4-21
	Received Payment	4,800	1-15-22
Alice Calhoun			
	The Matrimonial Web	4,970	———
	Rainbow		———
	The Little Minister	6,000	12-25-21
Antonio Moreno			
	Three Sevens	5,000	———
	The Secret of the Hills	4,900	———
Wm. Duncan-Edith Johnson			
	No Defense	5,700	———

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies

ASSOCIATED PRODUCERS, INC.

Mack Sennet Comedies (2 reels)
Ben Turpin Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA

Selig-Pork- Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Torchy Comedies (2 reels)
Christie Comedies (2 reels)
Vanity Comedies (1 reel)
Gayety Comedies (1 reel)
Educational Specials: The Race of the Age (Man O' War), 1 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.
Bruce Scenics Beautiful (1 reel)
Chester Outings (1 reel)
Chester Screenics (1 reel)
Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Katmai, Dexie.
Sketchografs (1 reel)
Punch Comedies (2 reels)
Campbell Comedies (2 reels)
Cinal Films (slow speed)

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedies (2 reels)
Paramount-Burton Holmes Travel Pictures (1 reel):
Paramount-Burlingame Adventure Scenics (1 reel)
Paramount-De Haven Comedies (2 reels)
Paramount-Mack Sennett Comedies (2 reels)

Release Date		Footage	Reviewed
	Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).		
	Paramount-Post Nature Pictures (1 reel)		
	Paramount-Vandenbergh Series (2 reels)		

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)
Toonerville Trolley (2 reels)
Henry Lehrman Comedies (2 reels)
Buster Keaton Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)
Clyde Cook Comedies (2 reels)
Mutt and Jeff Animated Cartoons (1 reel)
Fox News (Twice a Week),
Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Pictographs (1 reel)

W. W. HODKINSON CORP.

The Beggar Maid (Mary Aster) (2 reels).
The Bashful Suitor (2 reels).

PATHE EXCHANGE, INC.

Week of Jan. 8: White Eagle No. 2, 2 reels; Dog and the Mosquito (Aesop Fable), 2/3 reel; Lose No Time (Snub Pollard) 1 reel; The Canadian Lynx (Bill and Bob), 1 reel; Take a Chance (Harold Lloyd reissues), 1 reel.
Week of Jan. 15: White Eagle No. 3, 2 reels; Dog and the Feal (Aesop Fable), 2/3 reel; Loose Change (Parrott), 1 reel; The Bashful Lover (Ernest Truex), 2 reels; The Non-Stop Kid (Harold Lloyd reissue), 1 reel.
Week of Jan. 22: White Eagle No. 4, 2 reels; Call the Witness (Pollard), 1 reel; Bear and the Bee (Aesop Fable), 2/3 reel; That's Him (Harold Lloyd reissue), 1 reel.
Week of Jan. 29: White Eagle No. 5, 2 reels; Years to Come (Pollard), 1 reel; Miller and the Donkey (Aesop Fable) 2/3 reel; Midnight Stage (Frank Keenan reissue), 3 reels; She Loves Me Not (Harold Lloyd reissue), 1 reel.
Week of Feb. 5: Eagle No. 6, 2 reels; Blow 'Em Up (Pollard), 1 reel; Fox and the Grapes (Aesop Fable), 2/3 reel; Dangerous Trails (Bill and Bob), 1 reel; Convict 993 (Irene Castle reissue), 3 reels; The Lamb (Harold Lloyd reissue), 1 reel.

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series (Detective Series, 2 reels).
Chaplin Classics.
Selznick News.
Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels)
Serials: The Flaming Disk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.
Star Comedies (1 reel)
Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher),

VITAGRAPH

Big V Special Comedies (2 reels)
Larry Semon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elinor Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

INDEPENDENT FEATURES

AMERICAN FILM CORPORATION, INC.

	From the West (William Russell)	5,000	———
	The Virtuous Otucast (Mary Miles Winter)	5,000	———
	The Man from Medicine Hat (Helen Holmes)	5,000	———
	Quick Action (William Russel)	5,000	———
	Sally Shows the Way (Mary Miles Minter)	5,000	———
	The Moonshine Menace (Helen Holmes)	5,000	———
	High-Gear Jeffrey (William Russel)	5,000	———
	Youths' Melting Pot (Mary Miles Minter)	5,000	———
	A Crook's Romance (Helen Holmes)	5,000	———
	A Rough-Shod Fighter (William Russell)	5,000	———
	The Marriage Bargain (Mary Miles Minter)	5,000	———
	Loggers of Hell-Roarin' Mountain (Helen Holmes	5,000	———
	Silent Shelby (Frank Borzage)	5,000	———

ARROW FILM CORP.

	God's Country and the Law (Gladys Leslie Wm. Tooker)	6,000	———
	Love, Hate and a Woman (Grace Davison)	6,000	———
	A Yankee Go-Getter (Neva Gerber James, Morrison)	5,000	———
	Dangerous Paths (Neva Gerber-Ben Wilson)	5,000	———
	Sheriff of Hope Eternal (Jack Hoxie)	5,000	———
	Devil Dog Dawson (Jack Hoxie)	5,000	———
	The Broken Spur (Jack Hoxie)	5,000	———
	Hills of Hate (Jack Hoxie)	5,000	———
	Watching Eeyes	5,000	———
	A Motion to Adjourn (Marjorie Daw-Roy Stewart)	5,000	———
	Ten Nights in a Bar Room	8,000	1- 8-22

ASTA FILMS, INC.

	Hamlet (Asta Nielsen)	9,500	11-13-21

ASSOCIATED PHOTOPLAYS

	The Wolverine (Helen Gibson)	5,000	———
	Western Hearts (Art Staton-Josie Sedgwick)	5,000	6-12-21
	Crossing Trails (Pete Morrison)	5,000	———

AYWON FILM CORP.

	The Fighting Breed (Snowy Baker)	5,000	8-14-21
	The Jack Rider	5,000	8-14-21
	The Shadow of Lightning Ridge (Snowy Baker)	5,000	9-11-21
	The Vengeance Trail	5,000	9-11-21
	The Better Man (Snowy Baker)	5,000	11-13-21
	Western Firebrands (Big Boy Williams)	5,000	11-13-21
	Fidelity (All Star)	5,000	———

HENRY BOLLMAN

	Once Upon a Time	4,700	1- 1-22

C. O. D. BLANCHFIELD

	A Knight of the West	4,600	10-30-21

C. C. BURR

	Burn 'Em Up Barnes (Johnny Hines)	5,000	5-14-21

DAVID BUTLER PROD.

	Making the Grade	5,000	1- 8-22

COMMONWEALTH PICTURES CORP.

	The Hidden Light	5,000	———

Story Probably Based on Fannie Hurst's Idea of Married Life

Elaine Hammerstein in
"WHY ANNOUNCE YOUR MARRIAGE?"
Selznick—Select

DIRECTOR ..... Alan Crosland
AUTHORS.....Lewis Allen Browne and Alan Crosland
SCENARIO BY .....Not credited
CAMERAMAN ..... William Wagner
AS A WHOLE.....Average offering with bedroom farce situations and fair though not important comedy sequence
STORY.....Not strong material and only a fair vehicle for star; very pleasing surroundings
DIRECTION.....Satisfactory for a story of the kind; gives comedian too many close-ups
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Pleasing as usual, but she has had better parts
SUPPORT.....Niles Welch once more a suitable leading man; Arthur Houseman doesn't put over comedy part particularly well; remainder of cast adequate
EXTERIORS ..... Pretty
INTERIORS ..... Good
DETAIL ..... Adequate
CHARACTER OF STORY....Couple keeping their marriage a secret get into all kinds of embarrassing positions until they are forced to announce it
LENGTH OF PRODUCTION.....About 5,000 feet

Elaine Hammerstein's latest vehicle is very much on the order of the recently popular bedroom farces with a bevy of embarrassing situations becoming more and more involved as the two young people continue to keep their marriage a secret. Such is the plot, in substance, of "Why Announce Your Marriage?" a title that has been selected with the box office obviously in view.

The plot itself is pretty frail and has taken a good deal of padding and incidental bits to round it out and extend it to feature length. Despite this Director Crosland has managed to maintain an even interest and with the exception of just a little too much time given to bringing things to a conclusion, the piece does not become tiresome. The production values are in keeping with the story and pretty backgrounds and attractive locations make it good to look at. There are some nice shots taken at Gedney Farm Hotel, near New York.

Miss Hammerstein is always a pleasing heroine regardless of the role she is given, and while that of Arline Mayfair is by no means the best they could give her, she makes it interesting through her personality, for one reason. Niles Welch again plays the hero role satisfactorily and Arthur Houseman tries to imitate one or several comedians in the comedy part assigned to him, but is only fairly successful. He is given too much prominence, especially when he isn't the least bit funny.

Arline Mayfair marries Jimmie Winthrop with the understanding that no one shall know about it because she wants to be known as Miss Mayfair, artist, rather than as Jimmie Winthrop's wife. Jimmie agrees. They maintain separate apartments, but are surprised one evening when Jimmie is making himself at home in Arline's apartment. Jimmie hides, but the guests see sufficient evidence to confirm their suspicion that Arline is entertaining a man. Later the same night they surprise Jimmie in his apartment, to which he and Arline have taken refuge. Here they find reason to suspect Jimmie, although they never connect the names of the two people. Some time later a burglar is trailed into a bungalow being occupied by Arline and Jimmie. It is then that the couple are forced to explain their secret marriage and stop their friends from further suspicion.

Will Please Star's Admirers and Title Can Be Used Effectively

Box Office Analysis for the Exhibitor

"Why Announce Your Marriage?" will likely prove an average offering that will satisfy enough of your patrons to get it over. It isn't weak and it isn't strong, though if it is to lean a little one way or the other the star will be able to pull it over the line well enough. She has a lot of personality and will please them even though they have seen her in more attractive roles than that of Arline Mayfair.

With regard to the story you might be able to arouse some interest by recalling Fannie Hurst's theory on marriage—that of separate living places for the husband and wife and then link up the idea with Elaine Hammerstein's picture, "Why Announce Your Marriage?" In this way you ought to get them interested whether they are in sympathy with the idea or not, simply for the sake of argument. Catchlines and stunt exploitation should follow easily with the title.

Release Date		Footage	Reviewed
GEORGE H. DAVIS			
	The Heart of the North (Roy Stewart)	5,800	9-25-21
DONOVAN MILO PROD.			
	Silas Marner	7,000	12-11-21
EMERSON LOOS PROD.			
	Red Hot Romance	6,142	11-13-21
EQUITY PICTURES CORP.			
	Heedless Moths (Audrey Munson)	5,000	6-19-21
	Black Panther's Cub (Florence Reed)	5,800	2-20-21
	What No Man Knows (Clara Kimball Young)	6,274	12-25-21
EXCEPTIONAL PICTURES			
	Jungle Adventures	5,000	9-18-21
	His Nibs (Chic Sales)	4,951	———
FEDERATION FILM CO.			
	The New Disciple	6,365	12-25-21
FIDELITY PICTURES CORP.			
	The Married Virgin (Vera Sisson)	6,000	———
	Frivolous Wives (Kathleen Kirkman)	6,000	———
	Love's Flame (Thomas J. Carrigan)	5,000	———
	The Fighting Kentuckians	5,000	———
THE FILM MARKET, INC.			
	The Supreme Passion	6,000	———
	The Ne'er-Do-Well	7,000	———
	The House Without Children	7,000	———
	The Spoilers	9,000	———
GAUMONT			
	Temporary Wife	5,400	———
	Fall of a Saint (Josephine Earle)	5,300	———
	Out of the Darkness (Gertrude McCoy)	5,900	———
	Infatuation of Youth	5,400	———
	The Edge of Youth	5,500	10- 9-21
	Branded (Josephine Erale)	5,200	———
	The Thinker	5,100	———
	In the Clutches of the Hindoo (Serial) 10 Episodes		———
HEPWORTH PRODUCTIONS			
	John Forest Finds Himself	5,000	12-11-21
HOWELLS SALES CO., INC.			
	Vendetta (Pola Negri)	5,800	12-25-21
NATIONAL EXCHANGES, INC.			
	Welcome Children	5,000	10- 9-21
	Shadows of the West (Hedda Nova)	5,000	———
	The Lotus Blossom (Lady Ysen-mei)	6,000	10- 2-21
JANS FILM SALES CORP.			
	Man and Woman	5,000	9-11-21
JOAN FILM SALES CORP.			
	She Played and Paid (Fanny Ward)	5,000	———
VICTOR KREMER, INC.			
	Annabell Lee (All Star Cast)	5,000	———
	The Stampede (Texas Guinan)	5,000	———
	I Am the Woman (Texas Guinan)	5,000	———
	Handicap (Horse Race Picture)	6,000	———
	When Love Is Young (Zeena Keefe)	5,000	———
	Skinner' Dress Suit (Bryant Washburn)	5,000	———
	Winding Trail (Buck Manning)	5,000	———
LOUIS MERCANTON PROD.			
	Miarka	6,000	10-30-21
PACIFIC FILM COMPANY			
	The Fatal 30 (Fritzi Ridgeway)	5,000	———
	The Call from the Wild (Frankie Lee and Highland Laddie)	5,000	———
PHOTO PRODUCTS EXPORT			
	Blanchette	5,800	11- 6-21
PLYMOUTH FILM CORP.			
	A Maker of Men	5,000	11-13-21
PRIMEX FILMS			
	The Lonely Trail (Fred K. Beauvais)	3,000	1-15-22
PRODUCERS SECURITY CORP.			
	Diane of Star Hollow	6,000	4-10-21
	Squire Phin (Maclyn Arbuckle)	5,000	———
	The Soul of Man	6,000	———
	The Right Way	6,000	———
	Welcome to Our City (Maclyn Arbuckle)	5,000	———
RAINBOW FILM CORPORATION			
	A Girl's Decision (Helen Gibson and Ed Coxen)	5,300	8-28-21
REXFILM CO.			
	Shattered	5,000	11-20-21
ROMAYNE SUPERFILM CO.			
	The Toreador (Bull Fight)	3,600	———
	Illusions (All Star Drama)	5,000	———
	Happiness	5,000	———
RUSSELL'S PRODUCTION			
	Shadows of Conscience	7,000	10-16-21
SONORA PRODUCTIONS			
	Tradition	6,000	7-10-21
	The Twice Born Woman	6,000	7- 3-21
SWEDISH BIOGRAPH CO.			
	Sir Arne's Treasure	6,500	12-11-21
TEMPLE PROD. CO.			
	Johnny Ring and the Captain's Sword	4,800	8-28-21

Release Date		Footage	Reviewed
TIFFANY PRODUCTIONS			
	Peacock Alley (Mae Murray)	8,000	11-13-21
TRI-STAR PICTURES CO.			
	Fruits of Passion (Alice Mann & Donald Hall)	5,000	———
	Water Lily (Alice Mann & Donald Hall)	5,000	———
	Dazzling Miss Davidson (Marjorie Rambeau)	5,000	———
	How a Woman Loves (Marjorie Rambeau)	5,000	———
	She Paid (Marjorie Rambeau)	5,000	———
	Mrs. Belfame (Nance O'Neil)	5,000	———
WARNER BROS.			
	Why Girls Leave Home	6,000	9- 4-21
	Parted Curtains (Henry Walthall)	6,000	10- 9-21
	Ashamed of Parents	5,000	12-18-21
	School Days (Wesley Barrie)	8,000	12- 4-21
WESTERN PICTURES CORP.			
	West of the Rio Grande (Allene Ray)	5,000	———
New Series:			
	Partners of the Sunset (Allene Ray)	5,000	———
	Lady Luck (Allene Ray)	5,000	———
WORLD FILM CORP.			
	The Wakefield Case	5,000	4-10-21
	Judgment	6,000	10- 2-21

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.

Alt & Howell Comedies (12 2-reels), Pure and Simple (2 reels), Liquorish Lips (2 reels).

ARROW FILM CORP.

Tex Detective Series.
Arrow-Hank Mann Comedies: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Pines, The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Flat, His Wife Jimmy.
Ardath XLNT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force.
Serials: Thunderbilt Jack (Jack Hoxie), 15 episodes.

AYCIE PICTURES CORP.

Success Series: 15 Westerns (each 2 reels).

AYWON FILM CORP.

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).
Hall Room Boy Comedies.

CELEBRATED PLAYERS

Gump (1 reel each).
Celebrated Comedies (1 reel each).

DOMINANT PICTURES, INC.

Western Star Dramas (2 reels).

EXPORT AND IMPORT FILM CO.

Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.

FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Gloom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

FILM MARKET, INC.

Jimmy Callahan, 12 2-reels.

GAUMONT COMPANY

News (every Tuesday); Graphic (every Friday).
Serials: In the Clutches of the Hindoo (19,089 feet), 10 episodes.

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels).

JOAN FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sheril (15 episodes) 31,000 feet); (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero.

PINNACLE COMEDIES

(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's Dream, Shimmy Isle.

PLYMOUTH PICTURES

Series of 5 two-reel Mrs. Roscoe Arbuckle Comedies
Series of 12 one-reel Denver Dixon Comedies

Some Short Reels

"Dawn to Dusk in Egypt"—World Wanderings—Educational

Type of production.....1 reel travel

"Dawn to Dusk in Egypt" is an interesting little travel reel which not only gives you the regulation shots of the pyramids and the desert, but also includes some interesting views of the Nile. Children playing along the water front add a human touch to the shots of this historic river. Old buildings, ruins and monuments are shown in detail as well as several of the recent excavations. The photography is good and the views are well composed. The reel is timely in view of the recent upturn of events in Egypt. Will make a good program filler and a splendid reel for special showings and church entertainments.

Scenic Distortions—Lyman Howe—Educational

Type of production.....1 reel novelty

Here's an unusual production. It has all the elements of trick photography and stunt photography which might easily have been created by the foreign cameramen. It indulges in all sorts of freakish tricks, but they are all amusing and some of them are distinctly funny. Seen at the Capitol following a poor feature this proved exceedingly funny. Perhaps this was due to the former preceding offering, but this is hardly likely. It was enjoyed doubtless for its own interest. Some of the trick backgrounds aid materially in this, and one, where the motors and individuals appearing seem to be moving in a big circle, become distorted out of all proportion. A mighty good stunt novelty that will please any audience.

Barnes Printing Company, Inc.

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Short Reels

"The Leather Pushers"—Universal-Jewel-Collier's Series—Universal

Type of production.....12 two-reel ring dramas

There is a good punch in each round of "The Leather Pushers," and some of them are knock-outs. Youth, action, romance and a good stiff contest figure in each round. The rounds are two reels each in length, and while each story is complete in itself there is a connection between them. The career of a gentleman prize fighter is traced from its beginning to the last fight, which gains for him the heavyweight championship. His trials and experiences are told in a fascinating and attractive manner. The stories are by H. C. Witwer and appeared originally in Collier's. With Reginald Denny in the leading role and Harry Pollard directing, some of the best fight scenes yet recorded on the screen are to be seen in "The Leather Pushers."

A thrilling fight occurs in each episode. From the moment the bell rings to the last punch your attention is riveted upon the screen. The photography is clear and the direction excellent. A very clever device is used to link the episodes together. This enables the exhibitor to show them consecutively or separately. There is no "continued in our next" at the end of a two-reel round, but one of the characters will step aside and, when the others are not looking, will take the audience into his confidence by telling them in plain language that the "Kid" is a good boy and all of that, but he is sure going to have a tough time if he ever meets "Hammerin' Jack," or words to that effect. It is in this way, also, that the dramas are introduced. This does away with a lot of back flashes and long-winded titles. The manager of "Kid" Roberts seeks an opportune moment to turn aside and tell the audience in his own dialect that the "Kid" is really a college boy, and all that, but he got into the fighting game to help his father and is determined to make good.

The characters are drawn from life and well contrasted. Reginald Denny has a fine screen appearance and personality. His physique is athletic and his acting likable. Hayden Stevenson plays the part of the "Pork and Bean" manager and Charlie Ascott is ideal in the role of "Tin Ear" Fagin, a "has been" and hanger-on. Sam J. Ryan presents a nice bit of character work in the part of the opposing manager. The fighters who appear in the ring with Reginald Denny are all professionals, a good many of them of national reputation. The atmosphere created is realistic and the ringside scenes thrilling. Here and there a little comedy work has been inserted, just enough to relieve the tension and ease off the action.

In putting this series over you can safely promise your folks some of the most realistic fight scenes ever filmed. Tell them also that real boxers appear against the star and that their names are Sam McVey, Jack Renault, Danny Hayes, Frankie Ryan and Bob Armstrong. Speak about the stories, the author, and recall the fact that the series appeared in Collier's. The fights are vigorous and red-blooded, but at the same time they are clean and bring to the foreground the skill of the profession, leaving out any brutality which might appear objectionable to a certain class of patrons. "The Leather Pushers" are full of sure-fire stuff and not only are they certain to attract, but will keep them repeating until all twelve rounds are finished. And even then they may call for more.

Pathe Review No. 140

Type of production.....1 reel magazine

Some splendid shots taken in Glacier and Yellowstone Parks form the scenic section of this review. "Roaming Along the Riviera" is the title of the travel section. Here old farm houses and primitive European sights are recorded. Natives are shown picking and drying olives and old bits of architecture and river scenes are not wanting. The slow motion chapter deals with a tug of war between the Freshmen and Sophomores of Columbia University. A hose is played upon the center of the rope so that the loser gets wet as well as humiliated. The expressions of the boys' faces under the hose has been recorded in slow motion and forms an amusing section to this review. The reel closes with some shots taken during apple picking time in the State of Washington. This number of the review is of average interest and up to the standard of the series.

"Along the Rio Grande"—Burton Holmes—Paramount

Type of production.....1 reel travel

"Along the Rio Grande" is an average number of Burton Holmes travel reels and covers a good section of the area mentioned in the title. Vast plains of desert waste line the sides of the river, and at the railroad stations Indians sell their wares to passing tourists. The railroad stations and other buildings in the district are constructed in Indian style. Mexican natives and dancing Indians in costume are included in this travel reel. The offering closes with some sunset shots along the river. The photography and subject matter is not as interesting as in some previous numbers, and the reel as a whole does not reach above the average of the series.

"Be Reasonable"—Mack Sennett—Asso. First Natl.

Type of production.....Two-reel comedy

Very good comedy of the typical Sennett variety. Several unusually funny episodes and a number of the usual Sennett bathing beauties disporting on the beach. The usual comedy complications and the usual chase stuff, but with a twist that makes it very amusing and at times uproariously funny. Particularly good is the sequence where the married man gives the beach beauty a string of pearls, and failing to rescue her pet dog she gives her charms to the stalwart life guard, ending in a row between the men and followed by the apparantly decrepit father-in-law throwing away his crutches and beating up a man mistaking him for Floyd Sterling. Here the fun becomes fast and furious, ending with the beach shack being broken to bits as a result of the fight. Altogether a very amusing two reels, good to please any audience.

"Stamboul"—Burton Holmes—Paramount

Type of production.....1 reel travel

Stamboul, the Turkish quarter of Constantinople, is visited by Burton Holmes and recorded by his camera. Street scenes in various sections of the ancient city, the buildings, latticed windows, coffe houses and street peddlers are all included in the first section of this little travel reel. Some touches of human interest are added in the showing of children at play, old men and typical street characters. The second section deals with the religious side of the inhabitants. Mosques, towers, domes and fountains where worshippers' mouths and feet are washed before they enter the temple form the most interesting shots of this section. Burton Holmes himself goes through the details of the preparation before entering. The Mosque of St. Sophie, built many centuries ago and originally intended for a Christian church, is recorded from many angles. "Stamboul" is one of the most interesting numbers of the Burton Holmes series. While the photography is not as clear or as well composed as some of the previous numbers dealing with the Near-East, the subject matter is full of human interest and the types attractive.

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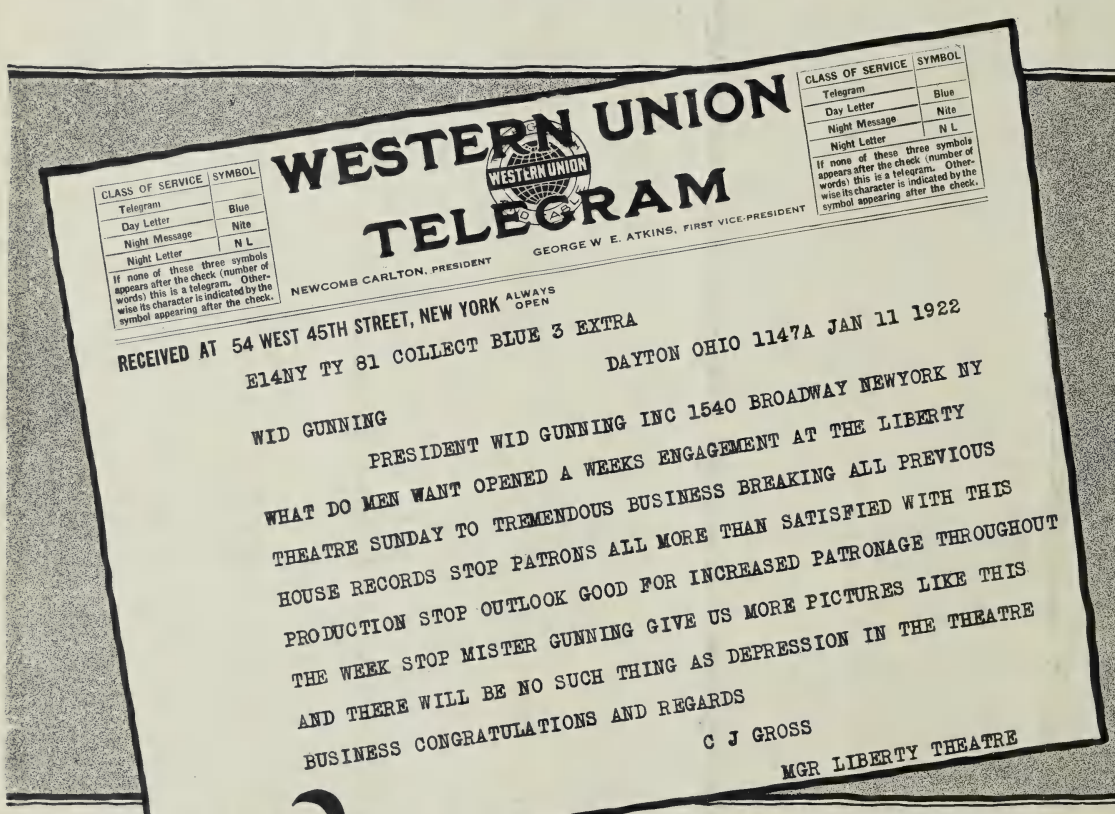

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The BRADSTREET of FILMDOM — The RECOGNIZED AUTHORITY
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News of the Week in Headlines

Monday

State laws to check piracy designed to supplement Federal statute.

German distributors planning to monopolize Russian business.

Selznick production may be switched to coast.

Court refuses T. H. Hunter injunction to hold up "Light in Clearing."

Tuesday

Imports for 1921 jump and exports decrease.

Coast celebrities invite Sarah Bernhardt to share in 10th anniversary of feature production.

Wednesday

Jos. M. Schenck makes first statement on Will H. Hays' new duties. Likens them to that of traffic cop and umpire.

Senate committee formed to take up Myers bill, delving into political tendencies of industry.

Arthur S. Friend forms Distinctive Pictures Corp., a $7,500,000 unit. Plans additional production.

Government may demand 5 per cent rental tax direct from all producers. Many thousands involved if Christie Film loses test case.

Thursday

Paramount to center production on coast. Realart stars to be absorbed in gradual process.

Victor Schertzinger to make four for Wid Gunning, Inc.

Eight openings slated shortly for "Foolish Wives."

Advocates of Myers bill checked by two members of sub-committee who voice disapproval of restrictions.

Friday

Charles Ray officially with United Artists. Plans two a year.

Factors in Hays movement may make educationals and may also obtain mass of Government film for Saturday morning showings.

Fox to hold "Monte Cristo" until fall in compliance with exhibitor requests.

Coast company to develop theater chain in Mexico.

Saturday

Many millions being invested in German film companies.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Lavish Production Given New Version of the Modern Cinderella

Cecil B. DeMille's production
"SATURDAY NIGHT"
Paramount

DIRECTOR ..... Cecil B. DeMille
AUTHOR ..... Jeanie Macpherson
SCENARIO BY ..... Jeanie Macpherson
CAMERAMEN..... Alvin Wyckoff and Karl Struss
AS A WHOLE.....Fantastic, typically DeMille extravaganza that ends in regulation "movie" meller
STORY.....Starts off as though it's going to be unusual; develops into tiresome and absurd story
DIRECTION.....Always with an eye to the spectacular effects wherever possible; inclined to be extreme
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
PLAYERS.....Leatrice Joy, Conrad Nagel, Edith Roberts and Jack Mower the suitable principals; large supporting company of capable players
EXTERIORS ..... Few
INTERIORS ..... Many lavish settings
DETAIL ..... Too much of it
CHARACTER OF STORY.....Tries to prove that riches cannot marry poverty, or vice versa, and make a success of it
LENGTH OF PRODUCTION ....8,433 feet

"Saturday Night" will probably satisfy those who have been pleased with former Cecil DeMille's productions, and will not be disappointed by the fact that in his latest picture he does not deviate greatly from past performances either in the story provided by Jeanie Macpherson nor in the typically DeMille way in which it is presented. It is still the marriage problem with the usual extravagant embellishments—fetes, mardi gras, ball scenes and parties unusual, all a part of the elaborate trimmings on a very inconsequential story that reaches a climax in the melodramatic "movie" twist, a fire.

In the opening titles there is a reference to the fact that Cinderella stories so frequently fail to represent things that actually follow the early stages of the Cinderella kind of happiness and that is probably the reason why Jeanie Macpherson goes a step further, goes behind the scenes and shows you what really happens afterwards but after seeing the supposed "real" way, it seems all the more "reel" and you wish they would have left the original Cinderella in riches instead of changing her back to rags. Taken seriously, there is a good deal of "Saturday Night" that is unconvincing and often realities are exaggerated beyond all manner of comprehension.

Edith Roberts is the poor girl who longs for riches. Up to the time that Conrad Nagel, as the rich man in the Prince role of this modern "Cinderella," marries her, she is a delightful and to all appearance poor, but none the less refined. But once she is established in her elegant quarters, the scenario requires that she become an awkward, gum-chewing "kid," wholly unlike the girl of the earlier sequence. And from this point on "Saturday Night," usually referred to in the picture with regard to the proverbial bath, gradually loses interest despite the lavish display of gowns, gorgeous settings and expenditure generally, that aims to make it pleasing to the eye. And the fire finishes it. The players do good work as far as their individual acting is concerned, and the four principals cooperate splendidly.

You are really expecting that "Saturday Night" will turn out to be something different but it doesn't. The poor girl finds she is not happy because she does not "fit in" with the surroundings of her rich husband's home, and the poor chauffeur learns that his rich wife does not belong in the two room-and kitchenette apartment. The truth comes out at a fire in which the chauffeur saves the poor girl and the rich man saves the rich woman.

Likely to Do Good Business as Far as Box Office is Concerned

Box Office Analysis for the Exhibitor

Regardless of what may be the consensus of opinion regarding "Saturday Night," it is quite possible that Cecil B. DeMille's latest production will prove fully capable of satisfying box office demands, because picture patrons throughout the country have come to expect certain qualities in this producer's pictures which are sought by a good majority—lavishness, spectacular effects and the usual arrays that make for visual appeal. And certainly "Saturday Night" satisfies that demand. The costumes of the ladies alone are well worth going to see.

There is one scene, a Hallowe'en swimming party, if you please, that is altogether new and novel even though it will be a little difficult for some to figure it out. You have a good title to work with and using the billboard poster "What will you do 'Saturday Night' " will arouse considerable interest. Talk about the lavish production and if you think the modern Cinderella idea will appeal, go at it from that angle.

Stage Play Makes Fine Entertainment for Screen

"TURN TO THE RIGHT"
Metro

DIRECTOR ..... Rex Ingram
AUTHOR.....Winchell Smith and Jack Hazzard
SCENARIO BY.....June Mathis and Mary O'Hara
CAMERAMAN ..... John F. Seitz
AS A WHOLE.....Enjoyable entertainment offered in vehicle with old, but still popular and appealing elements
STORY....Adaptation of successful stage play makes equally attractive film production
DIRECTION.....Combines elements of pathos and humor agreeably with the lighter atmosphere dominating
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
PLAYERS.....A consistently capable and suitable cast with Alice Terry and Jack Mulhall in the leading roles
EXTERIORS ..... Good
INTERIORS ..... Appropriate
DETAIL ..... Well taken care of
CHARACTER OF STORY.....Country boy seeking his fortune in big city is innocently convicted of theft; eventually the real thief is caught and all ends happily
LENGTH OF PRODUCTION ..... 7,600 feet

When Metro secured the picture rights to the Winchell Smith and Jack Hazzard stage play, the price was claimed to be the highest, or one of the highest, ever paid for the screen rights to a stage play, so Rex Ingram had more than an ordinary responsibility placed on his shoulders when he was given the production job. The result is an enjoyable entertainment that will please most everyone, and a picture that has good audience appeal and should prove a real drawing card as far as the box office is concerned.

A decidedly agreeable combination of humor with just the necessary amount of sentiment are the chief elements of the story that are deftly shaded together in a manner that makes for genuine entertainment. There is just enough pathos to offset the comedy business. There were plenty of opportunities where Ingram might have gotten off the track and made a play for a very familiar order of so-called "sob stuff." But he has skilfully offset any such danger by immediately getting back to the humorous side of it.

A variety of situations, some of them very old, make up the theme which has been elaborated upon to suit the needs of the screen. The more familiar twists are nicely presented with new touches, and a general efficient handling that is quite certain to overcome any tendency of hackney. Some first rate laughs are provided by Harry Myers and George Cooper as two prison buddies. They are really the "life" of the picture, particularly Cooper, who has an unusually compelling comedy sense. The small town atmosphere is realistic and the characters portrayed splendidly by a capable company. All of the types were exceedingly well chosen. Lydia Knott, as the mother, is the character around whom the pathos centers when her son is sent to prison for a theft he did not commit. The picture holds the interest very well up to the point where the son and his prison buddies arrive on the farm. After that a little too much detail is inclined to slow up the action in anticipation of the climax in which the hero's innocence is established and his romance completed.

Elsie Tillinger was the daughter of Deacon Tillinger, the town's richest man, and owner of the grocery store. The Deacon objected to Elsie's going with Joe Bascom, son of a widow who made a livelihood from jam made from peaches in her valuable orchard. Joe had saved two thousand dollars after he had worked in the city for a while, only to be accused of a theft from his employer, just as he was ready to return home. How Joe finally goes back home, establishes his innocence, makes good and wins Elsie completes the story.

Should Do Well If Given the Proper Chance

Box Office Analysis for the Exhibitor

There is considerable sure-fire audience appeal in "Turn to the Right," for despite a story that may appear very familiar, it contains the sort of situations that are still popular throughout the country. Exhibitors who will take the trouble and time to put it over properly ought to find adequate compensation in the box office returns. The exploitation possibilities are numerous and need only to be taken advantage of.

You have a title that is already popular and familiar nearly everywhere. Describe it as a comedy drama of a little country town with a widowed mother and an ambitious son the chief characters. Alice Terry and Jack Mulhall will be well liked, and you can count on Harry Myers' and George Cooper's comedy duet going over big. Promise plenty of laughs and tell them it is another Rex Ingram production. They should already know about his "The Four Horsemen" and "The Conquering Power."

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A Good Heart Interest Smudged By Unpleasant Theatrical Twist

Frank Lloyd's production
"THE GRIM COMEDIAN"
Goldwyn

DIRECTOR ..... Frank Lloyd
AUTHOR ..... Rita Weiman
SCENARIO BY ..... Bess Meredith
CAMERAMAN ..... Norbert Brodin
AS A WHOLE.....Will not appeal to all audiences despite a strong heart interest that is established in early reels
STORY.....Deals with mother love theme through unpleasant phase of stage life; a poor combination
DIRECTION.....Could hardly make the story convincing no matter how hard he tried
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
PLAYERS.....Do what is required of them adequately; Jack Holt, Phoebe Hunt, Gloria Hope and John Harron the principals
EXTERIORS ..... Not many
INTERIORS ..... Good
DETAIL ..... Ample
CHARACTER OF STORY.....Mother keeping her past life a secret from daughter raised in convent, finds daughter in love with her own former lover
LENGTH OF PRODUCTION ..... 5,509 feet

This is the second consecutive poor story, unfortunately, which has appeared under the name of Frank Lloyd productions. In all probability it isn't the fault of the director, but just a false selection on somebody's part, for certainly Rita Weiman's "The Grim Comedian" is not the best kind of screen material available. In the first place it deals with a phase of theatrical life that is more or less known about, but which is not a pleasant background against which to cast a mother love theme. And that's what Rita Weiman does in her story.

And in spite of the fact that Frank Lloyd secures an effective heart interest, which is convincing too, it does not cover up the basis no matter how delicately it has been handled and how much is left to your imagination regarding the relations of Phoebe Hunt and Jack Holt, who play the principal characters. In this respect Lloyd has sufficiently suggested the situation through the actions of Holt and again through the appearance of Miss Hunt each time she receives Holt in her apartment—in negligee, with her hair hanging.

Perhaps some will be satisfied and convinced with the heart interest, but they could hardly be termed "narrow" if they weren't. The regeneration of the actress is sincerely played by Phoebe Hunt and it isn't wholly her fault that she doesn't gain your sympathy. Jack Holt is too good an actor to waste his efforts on a role such as "Martin," and it isn't fair that a title toward the close gets him a laugh. When he is shot in the hand by the woman who sacrificed his luxuries to be a mother to her child, he says, "I didn't know love was so strong"—or something to that effect.

Production is up to the Goldwyn standard.

Marie Lamonte, an actress, had secluded her daughter in a convent, and when it came time for her to take her out she gave up the apartment and good things of life provided for her by Harvey Martin, a millionaire, and devoted herself to her daughter although she did continue her career. Anonymous floral offerings began arriving for daughter Dorothy which Marie could not trace. Marie, although in love with Geoff Hutchins, a young artist, was secretly accepting the attentions of Martin. Eventually Marie learned the truth. She appealed to Martin to leave her daughter alone and finally shot him in the hand when he refused. He realized then that Marie was right and gave the girl up even though he loved her.

Will Be a Matter of the Class Which You Aim to Please

Box Office Analysis for the Exhibitor

It depends largely upon the class of patrons you cater to whether or not you will want to show "The Grim Comedian." Regardless of its mother love theme and effective heart interest, it will not suit for regular family trade because of the unpleasant phase of stage life which is also included. Metropolitan districts will probably offer the best market for it and transient houses will likely find it a good bet.

Jack Holt's name is, or should be, familiar to picture goers nearly everywhere and perhaps they will want to see him though they may not take kindly to the role he is given in "The Grim Comedian." Refer to it as an unusual story of stage life and if you want to use catchlines say: "What is 'The Grim Comedian?' Rita Weiman in her story of the stage, claims it is 'Life.' Do you believe in 'Fate?' The questions are answered in Frank Lloyd's latest production for Goldwyn showing at the (blank) theater."

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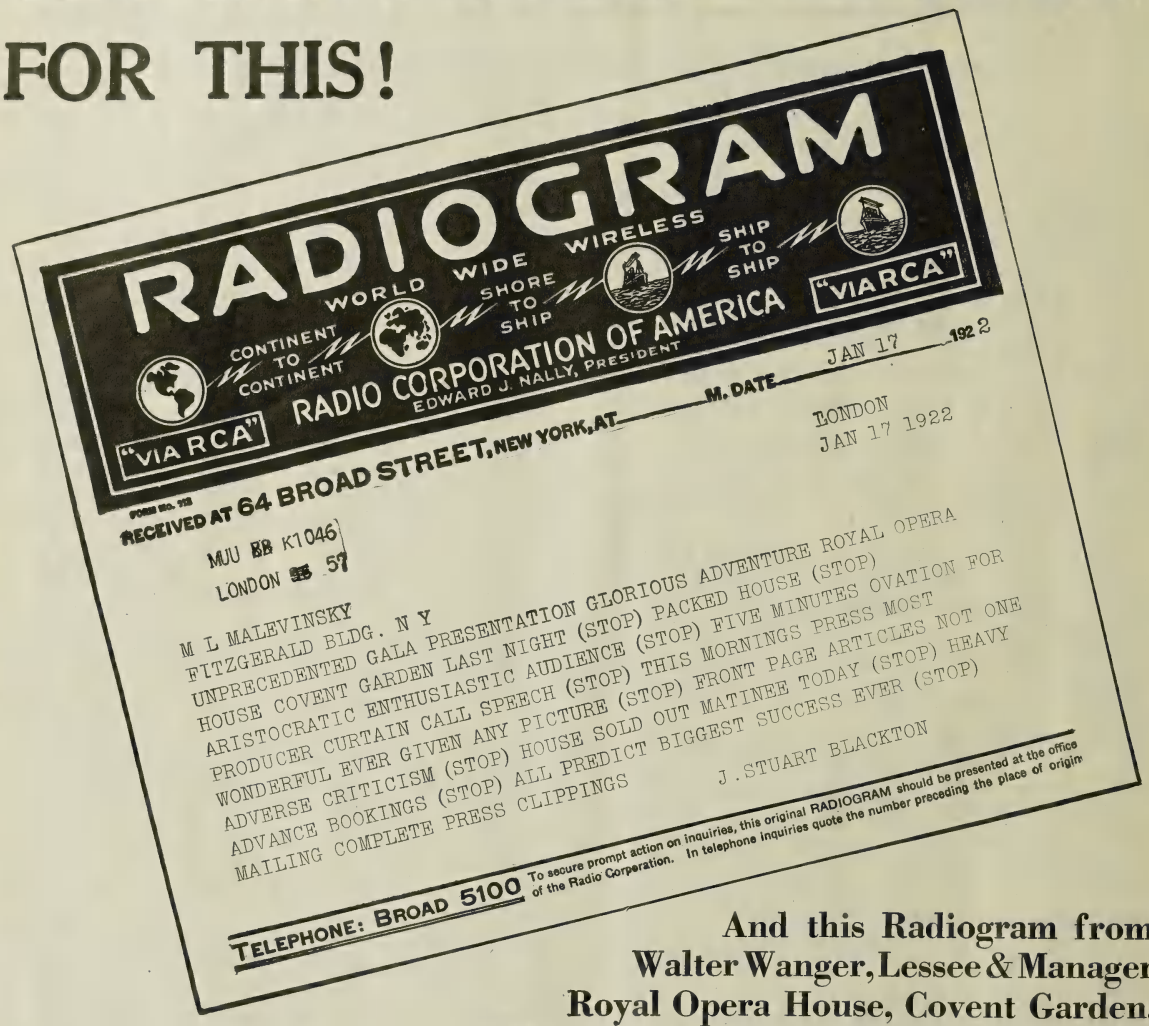

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Commodore Blackton's Masterpiece, "The Glorious Adventure," in Prizma color, received the most unanimous and wonderful press reviews ever accorded to any film or stage play in London (stop) Its success is assured.

WALTER WANGER.

J. Stuart Blackton—Lady Diana Manners—A Notable Cast—A Remarkable Story and Entirely in Prizma Color

Dancer-Star Given Appropriate Surroundings In "French Heels"

Irene Castle in
"FRENCH HEELS"
Holtre Prod.—Hodkinson

DIRECTOR ..... Edwin L. Hollywood
AUTHOR ..... Clarence Buddington Kelland
SCENARIO BY ..... Eve Unsell
CAMERAMAN ..... Robert A. Stuart
AS A WHOLE.....Contains a good deal of what you would expect with the famous dancer as the star
STORY.....Fairly commonplace but a desirable vehicle and interesting from the viewpoint of its star
DIRECTION.....Provides proper atmosphere at all times and keeps villain pretty much in the background
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
STAR .....A decoration to any picture
SUPPORT.....Ward Crane pleasing leading man; Charles Gerrard an unusually mild villain
EXTERIORS.....Some pretty lumber camp theaters
INTERIORS ..... Good
DETAIL ..... Suffices
CHARACTER OF STORY.....Actress marries lumber king's son and in the final test is happy to live with him in the wilds
LENGTH OF PRODUCTION ..... 6,700 feet

Irene Castle returns to the screen after an absence of about two years, in Clarence Buddington Kelland's story "Knots and Windshakes," renamed "French Heels," a much more suitable title for the picture. The story consists of rather commonplace situations, in the main, but nevertheless serves as a good vehicle for Irene Castle. Being a dancer, they will expect that her role will be that of a dancer, or perhaps they will at least hope so. In this respect, they are quite certain to be satisfied. She is not only a dancer, but is given the right atmosphere and opportunities to display her art.

Director Hollywood deserves a good deal of credit, for the direction of the picture shows an especially keen sense of good judgment, not only in his handling of the star who is kept on the screen most of the time, but also in the manner in which the villain is kept in the background. Probably Eve Unsell is responsible directly, but certainly Hollywood has carried out the idea splendidly. The villain is not permitted to interrupt things at frequent intervals. All his scheming is on and over with in short order, much to the spectator's satisfaction. And at that Charles Gerrard never acts as though he really did want to separate the lovers.

The rich father who objects to his son's marriage to an actress is the familiar situation, and of course, it develops that she is "different" and wholly in love with the young man and not at all the "cigarette-smoking jazz" girl that papa thinks she is. The action switches from Broadway to a New Hampshire lumber camp where the latter sequences are staged. Some pretty, but not unusual, backgrounds are included and provide an opportunity for Mrs. Castle to vary her costumes. She wears numerous attractive gowns and costumes throughout the picture.

Old Jervis Tabor refused to meet his son John's actress-wife, Palma May. John had orders to follow his father to their lumber camp and Palma agreed to spend her honeymoon there. But old Tabor stayed in a distant section of the camp. Meanwhile Palma's love for John kept her content despite her unusual surroundings. Then along came Merwin, her former manager, who offered to show her the way to freedom. Palma was becoming discouraged but made her decision—to stay with her husband—and of course, the meeting with father and the receiving of his congratulations followed.

Exploit the Title and Talk About the Star and Her Clothes

Box Office Analysis for the Exhibitor

This is the kind of a picture that your women patrons will "eat up." It has for its star a woman who has often been referred to as the "best dressed" in America. Not only that, but she is widely known as a dancer and you can talk about her role as a dancer in "French Heels." Then there is a title that has exploitation possibilities galore and affords numerous ideas for tie-ups with shoe stores and the like.

In telling them about the picture, it would probably be best not to say so much for the story itself, but impress them with the fact that Irene Castle is the star; talk about the variety of costumes she wears in the picture and appeal particularly to your women patrons for this reason. Catchlines referring to the actress who was content in a lumber camp might get them interested.

Gee, But I'm Glad
My New Picture Was A Hit!
JACKIE COOGAN
Rights Controlled by All Star Feature Producers
SOL LESSER IS PRESENTING ME in FEATURES THIS YEAR UNDER The Supervision of my DADDY JACK COOGAN Sr.
Hershey
CURRENT RELEASE "MY BOY"

Another Superb Performance By Arliss In a Picture That's Real Entertainment

George Arliss in
"THE RULING PASSION"
Distinctive Prod.—United Artists

DIRECTOR ..... Harmon Weight
AUTHOR ..... Earl Derr Biggers
SCENARIO BY ..... Forrest Halsey
CAMERAMAN ..... Harry A. Fischbeck
AS A WHOLE.....Surely belongs in the "fewer and better" class; a fine human comedy made supremely entertaining by Arliss
STORY.....Good but made better by distinctive acting and genuinely effective touches throughout
DIRECTION.....Excellent; doesn't make any plays for big things but is all the more natural and acceptable for it
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... Good
STAR.....Firmly establishes himself as one of the best pantomimists on the screen; has a great comedy sense
SUPPORT.....Very appropriate; Doris Kenyon pleasing and Edward J. Burns an agreeable young man; Ida Darling as Arliss' wife
EXTERIORS ..... All right
INTERIORS ..... Adequate
DETAIL ..... Good
CHARACTER OF STORY.....Rich man, forced by wife and daughter, to retire, secretly engages in garage business and plays a joke on his family
LENGTH OF PRODUCTION.....About 7,000 feet

It isn't at all unlikely that the end of the year will find "The Ruling Passion" mentioned as one of the best pictures, and if it isn't it will be only because it came so early in the new year that it may slip the memory. Because George Arliss' latest offering not only firmly establishes him as one of the best screen actors of the day, but even goes a step further. It really puts Arliss in a class by himself. "The Devil" and "Disraeli" were excellent pictures and offered remarkable performances by Arliss, but "The Ruling Passion" not only contains another excellent portrayal but is a delightful, human and humorous entertainment that can't fail to please. It's the kind of a picture that sends you out of the theater wholly satisfied and pleased with everything.

The only thing that seems wrong is the title. It is misleading, and after you've seen the picture you can't help but wonder just how it fits in. Possibly it can be applied, but it would seem that a much more appropriate title might have been selected. However, that has no effect upon the picture's value as entertainment.

The direction is credited to Harmon Weight, who provides a thoroughly suitable production without striving for unusual effects or attempting to big things not in keeping with the story. The garage sequence drags just a little but cutting could easily remedy it. He sticks to the theme and by deft touches and fine common sense, contributes his share to the picture's success. Arliss, with his own inimitable style, does the rest.

Mrs., and daughter Angie, Alden insisted that James Alden retire and accept the rest which they would enforce upon him. But being an active and healthy man, (despite the insistence of the wife and daughter that he is ill), Alden secretly engages in the garage business with a young fellow named Merrick. Complications pile on when Angie meets young Merrick, who doesn't know that his partner is the girl's father. Competition threatens to force the partners out of business so Merrick decides to apply to James Alden for help because "John Grant" had told him he worked for James Alden for twenty years. How Alden keeps up the game, wins back his "health" by hard work, and finally surprises the family and Merrick makes up the rest.

Don't Let This One Get By If You Can Help It

Box Office Analysis for the Exhibitor

This will be one that you will want to put down in your book right away before it gets away from you. Everyone will want to see "The Ruling Passion." Everyone should see it because it is one of the few really worth while and entertaining pictures that come your way. It's wholesome, delightful, worth while comedy that will please everyone. It isn't often they applaud at the conclusion of a picture, but they did at the Strand for the Arliss feature.

Tell them about the fine performance of the star, and you can rely upon the picture to back you up in any promises you want to make for it. Probably it would be well to do a little explaining with regard to the title because it may be misleading. Be sure to say it is a comedy—real, human and pleasing comedy. Catchlines will help to give them an idea of it. Say: "Do you believe in healthy men retiring and living on their money? Probably you will change your mind if you see George Arliss in his unusual comedy role at the blank theater." It ought to pay you to exploit the picture and put it over to suit your box office.

What's your biggest worry, Mr. Producer?

That next story, isn't it?

Why shop around? The Palmer Photoplay Corporation's unequaled facilities are at your disposal—the cream of the world's stories, ready for you to read—carefully selected originals—magazine fiction—stage plays—novels—stories backed by rare judgment of picture values.

THE Palmer institution has saved the day for more than one producer. Directing every ounce of its energy toward the creation of better screen stories, in three years it has grown to be the largest clearing house for photoplay material in the world.

It has become the most unique and one of the most indispensable factors in modern filmdom. Visualize one hundred busy people, many of them trained intensively in but one phase of the work—screen story values; imagine a constant flow of ideas and stories of every description pouring into this great clearing house from all parts of the world. That will give you some conception of the magnitude of the Palmer Photoplay Corporation.

Why we train Photoplaywrights

If you have thought of the Palmer organization as merely a "correspondence school" you have a vague idea of its scope, service and chief purpose.

Its Department of Education is for the training of new photodramatists. It is under the supervision of Thos. H. Ince, Frank E. Woods, Frederick Palmer, C. Gardner Sullivan, Allan Dwan, Lois Weber, James R. Quirk and Rob Wagner. This department is but an adjunct to the big idea back of the Palmer organization.

The future Jeanie MacPhersons, Frances Marions, C. Gardner Sullivans, Rex Beaches, Mary Roberts Rineharts and Rupert Hugheses are numbered among the earnest, cultivated men and women who are now studying photoplay writing through the Palmer Course and Service. This department is the only school teaching any subject by correspondence that compels its students to pass a literacy and psychological examination before admitting them to training. We first discover natural talent, then develop it. Unusual screen material is the result.

The three prize winners in the J. Parker Read, Jr., $5,000 scenario contest were Palmer students. They won against a field of nearly 10,000 scenarios entered.

But the big idea of Palmer service to producers is to judge every story—published, or original—upon its merits as a screen story. No partiality is shown Palmer students.

Our relations with Big Authors

Recognized authors—hundreds of them—have found in this organization the service they have long sought. They like a straight commission of 10 per cent on sales—never any more—with its assurance that they will receive all but the 10 per cent, and no less. It is good business—a square deal for buyer and seller.

Some day you will need a good story for your next production. It will not cost you a cent for this service; the author pays the commission, you know.

PALMER PHOTOPLAY CORPORATION

I. W. Hellman Building **Los Angeles, Calif.**

Combination Social and Western Melodrama Holds Interest

William Duncan and Edith Johnson in
"NO DEFENSE"
Vitagraph

DIRECTOR ..... William Duncan
AUTHOR .....J. Raleigh Davies
SCENARIO BY .....C. Graham Baker
CAMERAMAN ..... George Robinson
AS A WHOLE.....Very melodramatic production with many situations, climaxes and changes of locale
STORY.....From the novel "Pardoned," by J. Raleigh Davies
DIRECTION.....Very uneven. Holds interest but allows a good deal of overacting
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Good
STARS.....Do good work in roles calling for much variety of acting
SUPPORT.....Adequate. Includes Jack Richardson and Henry Herbert
EXTERIORS ..... Good western locations
INTERIORS ..... Suffice
CHARACTER OF STORY.....Circumstantial evidence makes man outlaw, while wife, believing him dead, remarries. Villain attempts blackmail, accusing woman of bigamy. Hero saved at last moment by pardon from governor
LENGTH OF PRODUCTION.....5,700 feet

It seems as though no known device for creating suspense, action and thrills has been omitted from "No Defense." Climaxes follow one another in rapid succession and each one is given equal importance. Fights, murders, robberies, horseback riding, underwater swimming, rescues and thrilling escapes are all included. And added to these feats that usually go with the popular western offering are some dramatic situations that belong to the social drama. In this class are included blackmail, bigamy, seduction, a court trial, hushed scandal and a situation that involves the governor of the state and a pardon for the hero forced by a threatened suicide and exposure. The characters include Indians, Mounted Police and other standard types of the North, as well as society people, butlers and spying maids. The locations have also as wide a range and jump a thousand miles at a time with often hardly a title to indicate the change.

Director Duncan has succeeded in steering a clear course through this mass of material. At no time does the production become confusing, for in spite of the many climaxes and numerous situations the main theme is held well in the foreground. Some good effects have been secured by the director, but a number of scenes show haste and carelessness. The stars have also been allowed much more footage than necessary. Edith Johnson does good work in a rather difficult role calling for a good deal of expression and emotion.

The story is made up of many plots and situations, all of which have been done before. The hero marries the girl secretly and goes West to seek fortune. His partner shoots a man and circumstantial evidence makes the hero a fugitive. Believing him dead, the girl marries the district attorney, who has his eye upon the governorship. The villain returns from the West and, fearing the district attorney, plants a maid in the house to "get" something on him. The maid finds the marriage certificate of the secret wedding and the bad man attempts blackmail and attacks the woman after inducing her to visit him. It is here that the fight occurs between the hero and his former partner. In the struggle the woman kicks the revolver and it explodes, killing the bad man. The hero takes the crime upon himself and goes to jail. Just a minute before he is to hang the heroine enters the office of her husband, the governor, and placing a revolver to her head demands a pardon. As her death would implicate the state's executive, the pardon is granted. You are then given to understand that her marriage to the governor will be annulled and she will be free to go to her lover.

Thrills and Stars Will Please Average Audience

Box Office Analysis for the Exhibitor

"No Defense" has a good many talking points and will attract and please the average audience. It presents a good mixture of action, drama, romance and a variety of situations. The thrills and acting are certain to hold the interest up to the very end. If your people enjoy the good old-fashioned ten-twenty-thirty drama, then they are certain to be pleased with "No Defense." But if they are in any way particular and demand high class story material or spectacle productions, then this is not for you.

Mention the stars' names and also tell them about some of the happenings in the picture. Invite them to see the hero jump through a glass window and plunge into a deep ravine to escape the police. Ask them: "How did she save him from the gallows?" A trailer is issued and can be secured besides the usual stills and posters.

Current Paramount Pictures

Betty Compson in
"The Little Minister"
by James M. Barrie.
A Penrhyn Stanlaws Production.

A William deMille Production
"Miss Lulu Bett"
with Lois Wilson, Milton Sills,
Theodore Roberts and Helen Ferguson.
From the novel and play by Zona Gale.

Wallace Reid in "Rent Free"
By Izola Forrester and Mann Page.

"Back Pay," by Fannie Hurst.
Directed by Frank Borzage.
A Cosmopolitan Production.

Cecil B. DeMille's Production
"Fool's Paradise"
Suggested by Leonard Merrick's story
"The Laurels and the Lady."

Thomas Meighan in
"A Prince There Was"
From George M. Cohan's play and the novel
"Enchanted Hearts"
by Darragh Aldrich.

Agnes Ayres in
"The Lane That Had No Turning"
by Sir Gilbert Parker.

"Boomerang Bill"
with Lionel Barrymore.
By Jack Boyle.
A Cosmopolitan Production.

John S. Robertson's Production
"Love's Boomerang"
with Ann Forest.
From the novel "Perpetua"
By Dion Clayton Calthrop.

A George Fitzmaurice Production
"Three Live Ghosts"
with Anna Q. Nilsson and Norman Kerry.

"One Glorious Day" with
Will Rogers and Lila Lee
By Walter Woods and O. B. Barringer.

Betty Compson in
"The Law and the Woman"
Adapted from the Clyde Fitch play
"The Woman in the Case"
A Penrhyn Stanlaws Production.

George Melford's Production
"Moran of the Lady Letty"
with Dorothy Dalton
From the story by Frank Norris.

Marion Davies in
"The Bride's Play"
By Donn Byrne
Supervised by Cosmopolitan Productions.

Ethel Clayton in
"Her Own Money"
Adapted from the play by Mark Swan.

Pola Negri in
"The Red Peacock."

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR PRESENTS

ELSIE FERGUSON AND WALLACE REID

IN

"FOREVER"

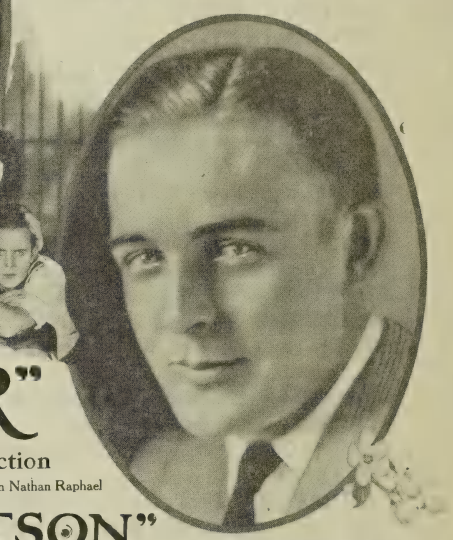
A George Fitzmaurice Production

Based on the novel by George Du Maurier and the play by John Nathan Raphael

"PETER IBBETSON"

Photoplay by Ouida Bergere

A Paramount Picture



SUCH a magic spell as this love-play casts never fell upon you before from the screen!

Elsie Ferguson's name alone ensures you a fascinating time. Wallace Reid's name alone is the key to a thrilling show,—

—but together!—as the fond immortal lovers in du Maurier's fine story, "Peter Ibbetson," they are the equal of Romeo and Juliet, aching for each other's presence, lost in the tide of a divine love!

The picture abounds with adventure and excitement.

In one part there's foul play at a prize-fight in the dreadful Limehouse section of London, and Wallace Reid hops over the ropes and puts up a fight that ends with a knock-out in the most vigorous tradition of the sport.

A voluptuous Spanish dancer sets her mantilla for him but he resists the lure and remains true to Elsie Ferguson.

Wallace Reid murders the slanderer who fouls his dead mother's pure name, and the deed thrills one as an almost justifiable act!

The love scenes swoon with beauty. The whole direction is perfect screen art, and the congratulations of the entire world are due to Paramount's producing staff.

"Forever" is another perfect example of everything that Paramount stands for in the field of great entertainment. There is a saying "See Naples and die."

See "Forever" and live!

What the New York Newspapers Said

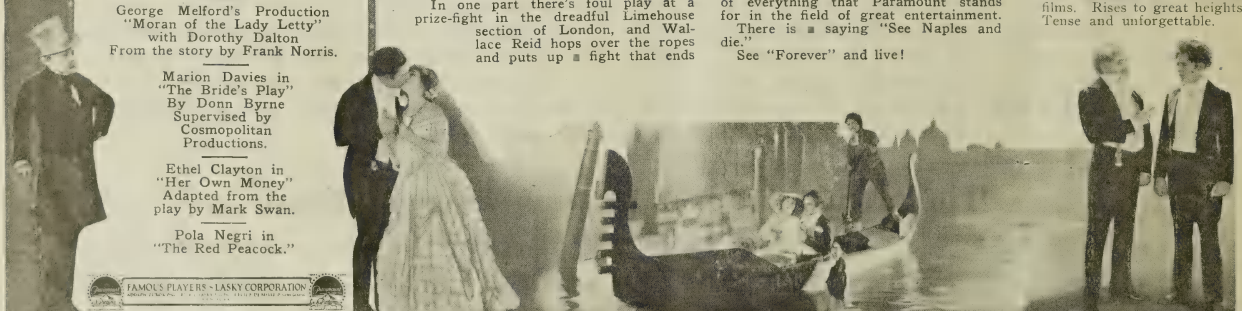
World: Here is a masterwork of the photo drama, one of the three best pictures from an artistic standpoint yet made in America, if not the very best.

Times: Even if you are a hardshell the picture will probably get you.

American: Pictures like this . . . rarely seen on the screen . . . extremely interesting and worth while.

Sun: A screen triumph. A great love story.

Other newspapers: Sets a new standard for American films. Rises to great heights. Tense and unforgettable.



Paramount Pictures

If it's Paramount Picture it's the best show in town

This advertisement appears in the Ladies' Home Journal for February.

Evidently Foreign and Below the Average

"WHY MEN FORGET"

R-C Pictures

DIRECTOR ..... Denison Clift
AUTHOR ..... George Gissing
SCENARIO BY ..... Denison Clift
CAMERAMAN ..... Not credited
AS A WHOLE.....Amateurish picture that looks like a foreign production; falls way short of offering entertainment
STORY.....Industrial strife and suddenly acquired wealth the familiar situations; never convincing
DIRECTION.....Poor; production values are below the average and construction is frequently very bad
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Fair
PLAYERS.....Always impress with the fact that they are acting; no names familiar to audiences in this country
EXTERIORS ..... Few
INTERIORS ..... Adequate
DETAIL ..... Ordinary
CHARACTER OF STORY.....Man forgets ideals in glare of riches suddenly acquired and dies just as he begins to make amends
LENGTH OF PRODUCTION ..... 5,299 feet

"Why Men Forget" is below the average of the offerings turned out by R-C Pictures, and even though they don't say so either on the screen or in their press sheet, the picture indicates that it was produced abroad, undoubtedly in England. The atmosphere and general production values resemble other English productions that have come over and the players, the lead especially, are all distinctly British in appearance.

It is an amateurish affair at best. The story starts off by introducing industrial strife as its theme, then it switches to a drama in which riches and broken hearts are all mixed up as unconvincingly as possible. Finally they finish it to the satisfaction of the first theme and end the other woman with the death of the principal, a combination of a happy and sad ending.

The direction is poor and choppy at times. It may be the director's fault, or possibly due to eliminations, but there are places where the players are in one place and the very next flash shows them in another in completely different attires. There are other similar instances of this sort of thing throughout the picture. No effort has apparently been made to disguise the numerous stock situations which make up the story, included in which are labor troubles, an unexpected inheritance, the jilting of the poor girl by the newly rich man, a whack at the eternal triangle, the discovery of the will and the rightful heir, etc. All have been jumbled together in a fairly comprehensive but never conclusive manner.

A number of players, wholly unknown to folks here, portray the various characters in an aimless way and never appear to make any particular effort to register sincerity. They are obviously unconscious of any desire to make an impression or "live" their parts. Milton Rossmer has the most important part in which he overacts most of the time. Putting his hands in his pockets appears to be his manner of expressing almost anything at all.

Richard Mutimer unexpectedly inherits his uncle's vast fortune. He had previously been a laborer and a leader who had promised great things for his fellow workers. But his wealth changes matters. He jilts his sweetheart, marries a rich girl and forgets all about the laborers. Then the will is discovered and he is forced to give up the estate. Meantime the laborers have been putting money into Mutimer's bank. The cashier decamps with the earnings and Mutimer dies from the beatings. The new heir promises to make good the loss.

Some of You Regulars May Object to This One

Box Office Analysis for the Exhibitor

Possibly those who are interested in labor troubles would find something worth while in "Why Men Forget" but as a matter of general entertainment, well—that's different. If you show R-C Pictures regularly your patrons are certain to wonder at the low standard of "Why Men Forget." The production will surely tell them that it isn't one of this company's own pictures.

If you don't have to worry about come-backs or regular patronage or operate a transient house you can show "Why Men Forget" and let it go with the announcement of the title because there are no names to talk about. Catchlines linked up with "Why Men Forget" might arouse some interest."

The good things of Life

One reel real
laff every week!

What names!
Charles Dana Gibson
Coles Phillips, Maxfield Parrish
F.X. Leyendecker, George Ade
Walt Mason, Wallace Irwin
Meredith Nicholson,
Don Marquis!

What class!
Pretty girls~Snappy lines
Novelty plastique~
Riotous cartoons!

Oh, Boy!!
What a LIFE~saver
for any show!

The Flapper

Prints at all Wid Gunning
Exchanges now~get aboard
the band~wagon early!!!

The First~run Prize of the Year!
Directed by
Ashley Miller M.P.D.A.

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1913 Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

WEST COAST PRODUCTION HEADQUARTERS, 6411 HOLLYWOOD BOULEVARD, LOS ANGELES

Old Southern Romance Poor Selection For May McAvoy

May McAvoy in
"A VIRGINIA COURTSHIP"
Realart-Paramount

DIRECTOR ..... Frank O'Connor
AUTHOR ..... Eugene W. Presbrey
SCENARIO BY ..... Edfrid A. Bingham
CAMERAMAN ..... Hal Rosson
AS A WHOLE.....An average picture that might have been improved with a little more action and less padding
STORY.....Very familiar for the most part; adapted from an old stage play and certainly no vehicle for star
DIRECTION.....Ordinary except in choice of locations; provides pleasing Southern atmosphere
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... All right
STAR.....Has little chance to gain new admirers in this role
SUPPORT.....Alec Francis, Casson Ferguson, Richard Tucker and Kathlyn Williams capable players worthy of better material
EXTERIORS ..... Always pretty
INTERIORS ..... Suitable
DETAIL ..... Fair
CHARACTER OF STORY....The blighted romance of an old Southern Colonel brought to a happy conclusion by his young ward years after
LENGTH OF PRODUCTION ..... 4,513 feet

Pretty May McAvoy deserves better material than that afforded by Eugene Presbrey's old stage play that is far from suited to her personality, and doesn't provide her with any real opportunities to appear to her best advantage. The opening sequence, especially which calls for her to portray a little girl, is out of her reach. That is not to say Miss McAvoy doesn't know how to act like a little girl, but she can't look like one even with curls and short dresses. She is much more convincing after her first kiss when she immediately "grows up." Director O'Connor has given her but one close-up so her beauty is not given much prominence. She can stand close-ups too.

The piece has been adapted from an old stage play whose plot is already more or less familiar on the screen—that of the old gentleman who has never married because the girl he loved in the youth jilted him. But May McAvoy was to star in the play so it is essential that she be the old gentleman's ward who patches up the old romance and finds one for herself at the same time. This wasn't quite sufficient so a counterfeiting gentleman is also introduced.

The director has not succeeded in disguising the great amount of padding that was necessary to fill in the gaps, so there are spots where the picture drags badly and threatens to "die" at any moment. It manages to pick up again but after so many lapses, the interest wanes gradually and at the end there is hardly sufficient left to keep you in your seat. A capable company of players has been selected and might have been used to good advantage in a better story.

Col. Fairfax had closed the gate between his property and the next when Constance had refused to marry him fifteen years before. She returns and becomes friends with Prudence, the Colonel's ward, who is told the story of Fairfax's blighted romance. She sets about to patch up the old difference but things don't turn out exactly as she expects. Constance, now the widow of Mr. Grant, buys the Fairfax place when it is sold by the sheriff. The Colonel is vexed. Meantime, Neville, a friend of the Colonel's, is being tracked for his counterfeiting business. He is captured and it is then that Prudence learns that the things Neville had told her about Tom, the Colonel's nephew, are not true. So she marries Tom and the Colonel is happy with Constance.

It Will Be Hard To Satisfy Them With This

Box Office Analysis for the Exhibitor

Plenty of attractive Southern atmosphere, pretty scenes and pictorial values as a whole are the chief points of merit in "A Virginia Courtship." Of course May McAvoy's name will probably be an attraction and can be relied upon to bring them in where she is a favorite, although they are likely to be disappointed with the story she is given in her latest production. It is not the sort of thing to which she is best suited and never shows her to advantage.

It would be well to secure a strong accompanying comedy to offset the feature which lacks comedy relief almost entirely. Your regulars will probably object but it may get by with others. There isn't much chance for catchlines so you will have to rely upon the title to attract or else the star's name.

Distinctive Productions, Incorporated

presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers's story in "The Saturday Evening Post." Scenario by Forrest Halsey. Directed by Harmon Weight.

What is the ruling passion? Wealth? Love? Power? The incomparable Arliss gives the answer in a new comedy drama.

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH

HIRAM ABRAMS • PRESIDENT

Regulation Western Full of Action

Hoot Gibson in
"HEADIN' WEST"
Universal

DIRECTOR ..... William Craft
AUTHOR ..... Harvey Gates
SCENARIO BY ..... Harvey Gates
CAMERAMAN ..... Alfred Lathem
AS A WHOLE.....Average Western offering built upon mild story but filled with fights and some good riding
STORY.....Done before in many variations. Contains some amusing details
DIRECTION.....Good. Kept things moving and recorded some good fights
PHOTOGRAPHY.....Fair. Camera work helps speed up action
LIGHTINGS ..... Average
STAR ..... Pleasing but not very convincing
SUPPORT ..... Satisfactory
EXTERIORS ..... Good
INTERIORS ..... All right
DETAIL ..... Enough
CHARACTER OF STORY....Hero learns of a plot to steal the estate from absent heir which proves to be himself
LENGTH OF PRODUCTION ..... 4,548 feet

The story selected for Hoot Gibson's latest has hardly enough material for a full length feature, but it contains enough action and sure fire stuff to please and satisfy the majority of western fans. What the story lacks in plot and situation it makes up in comedy detail and fights. Some good riding and a little "broncho busting" adds flavoring to the offering, while Jim Corey and Charles LeMoyne as villains supply the necessary conflict.

Every time the story seemed to lag a bit director Craft pulled it together by inserting a fist fight. These are all well staged and deliver a good punch, but at no time is the suspense very great. When the climax comes it is robbed of a good deal of its thrill because of these previous fights, which teach you to have confidence in the hero in spite of the presented dangers. And this presentiment proves true, for during the clinching struggle the bad man is about to shoot his revolver and kill the hero, but the boy sticks his finger between the barrel and the hammer of the gun thus preventing the hammer from striking the bullet.

The story tells about a young fellow named Bill Perkins, who was flying across country when he recognized a bend in the river and jumped off in a parachute. He lands on a ranch which, since the death of its owner, was managed by the bad foreman. He is given a job in the kitchen where he is welcomed by the French cook and Potato Polly, his comely assistant. The girl in the offering is the daughter of the owner of the neighborhood ranch and has just returned from school in the east. The boys put a burr under her horse's saddle causing a runaway and giving Bill a chance to save her. This he does, and not only licks the bully but wrings an apology from his lips. The ranch foreman induces Bill to pose as the missing heir to the estate, but after denouncing the lad as an imposter the bad men are rounded up and learn that Bill is really the owner.

The cast not only includes Jim Corey and Charles LeMoyne but also has George A. Williams, Frank Whitson and Leo White. Louise Lorraine plays the part of the girl and Gertrude Short creates a comedy part for herself as "Potato Polly."

Western Fans Will Be Pleased With Action and Star

Box Office Analysis for the Exhibitor

"Headin' West" has neither the speed nor ginger of Gibson's former productions "Action" and "The Fire Eater." But you may use these names in presenting this offering for the folks that like westerns will be pleased by the action and thrilled by the fights. Use the star's name and tell them something about the comedy roles created by the French cook and Potato Polly.

You can also depend upon Jim Corey and Charles LeMoyne to gather up a good deal of hate from your audience. Jim Corey is one of the best hated men in westerns and his fights have thrilled thousands. It might be well to mention him too. Talk about the runaway that leads to the romance.

Here's a catchline: "He could ride the wildest horse but he came by aeroplane and then the trouble started in 'Headin' West.'"

Good Western Built Along Sure-Fire Lines

Big Boy Williams in
"ACROSS THE BORDER"
Aywon Film Corp.

DIRECTOR ..... Charles R. Seeling
AUTHOR ..... Charles R. Seeling
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Good western. Well balanced in action, plot and romance
STORY.....Usual robber gang and kidnap-the-girl stuff. Allows for plenty of horse back riding and fights
DIRECTION.....Good. Keeps things moving and works up to climax
PHOTOGRAPHY.....Very good. Some splendid long shots
LIGHTINGS ..... Fair
STAR....Does good work and makes attractive hero
SUPPORT ..... All right
EXTERIORS ..... Some splendid locations
INTERIORS ..... Suitable
DETAIL ..... Satisfactory. Titles poor
CHARACTER OF STORY.....Cowboy hero stuff, but enjoyable
LENGTH OF PRODUCTION.....About 5,000 feet

"Across the Border" is the fourth of the series starring Big Boy Williams, and keeps up the pace set by the former offerings. A good balance has been reached between plot and romance. Just enough of both are included to tie the production together and not interfere with the action, which is at all times brisk and snappy. The usual western thrills have been included, some athletic work and a lot of good horse back riding are featured. The offering as a whole will entertain and satisfy the western fan. It contains all that they expect and desire.

Big Boy Williams presents a pleasing type of daredevil cowboy hero. He makes the most of each situation and gives a very satisfactory performance. In the fight scenes and at riding Williams shows great strength and skill which adds a good deal of realism to the action.

The director has secured a good western atmosphere mainly through some ideal locations in which he has planted his action. The desert scenes are dry, dusty and dotted with sage brush. It is in these scenes that the photographer has recorded some splendid long shots, evidently taken late in the afternoon.

The various types in the cast are well contrasted and all seem suited to their roles. Patricia Palmer plays the part of the girl and does some good work in the climax scenes. She will register a laugh in the scene where she pretends to be a boy and takes a chew of tobacco.

The story tells about a daring cowboy who gets the drop on a band of thieves, but leaves them in order to save one of their own gang. When he recovers consciousness he finds that he has been branded with a green stripe around his arm. This leads the girl on the ranch to believe that he is a member of the gang, but while she is on her way to the sheriff to tell him about this she is captured by the thieves and taken to a deserted cabin which stands upon the border line of four states. A pleasant surprise follows the fight at the climax. The sheriff is discovered to be the leader of the gang, and the girl's father discloses the fact that he is acting for the Government. The hero, of course, establishes his innocence and the clinch quickly follows.

Red Blooded Western Stuff Will Satisfy

Box Office Analysis for the Exhibitor

The western fan will be pleased to get "Across the Border," for it is built along sure-fire lines and contains the stuff that they like to see in this type of production. It has no lesson to teach and it is not weighed down with too much story. The action is swift and well punctuated with thrills.

Mention the star's name and if you played any of the former productions of this series like the "Western Firebrands" then recall them. Patricia Palmer may be known to a good many fans and it might be well to mention the fact that she plays the girl in this offering.

The best points in the story are the fights and the scenes in which the girl is captured. Also talk about the mine tunnels in the desert through which the hero escapes. While "Across the Border" presents little that is new, it nevertheless will satisfy and please the average western fan and you can safely promise them a good entertainment.

Some Short Reels

Official Urban Movie Chats of the M. P. T. O. A.—Hodkinson

Type of production.....One reel weekly magazine

The first official weekly magazine reel of the M. P. T. O. A. carries with it the endorsement of President Harding. "Every effort toward the improvement, and especially the development of the educational value of films, meets with my cordial approval. Motion pictures which depict entertainingly the arts and science, travel, industry and clean thought should help to bring to the people a clear vision of the better things of life." It is in this spirit that the first two numbers of the Official Movie Chat follow. There is a balance of arts, science, travel and industry in each of the numbers. They have an educational value and at the same time an entertaining value such as no other previous magazine reels have presented. The interest is varied and will meet the approval of all classes of theater patrons. The photography is good throughout and many shots are excellent.

The first Official Movie Chat presents American arts, science, travel and industry, stimulating wholesome thought and better citizenship for the present and coming generation. The industrial section opens up with a shot of Gutenberg, the inventor of movable type, and follows it up with views of the modern linotype machine as operated in a large newspaper plant. In the science section the growth of electric crystals is beautifully photographed and spins a lace network across the screen. Long lumber flumes traveling over mountainous scenery illustrate the great Amercian outdoors, while the sport section shows a fisherman attempting to land a big salmon, but a laugh follows when a bulldog dives into the stream and lands the fighting fish. Some attractive kiddy scenes and nature studies showing the reindeer in Norway form the concluding shots of this entertaining magazine.

The second Official Movie Chat contains the same balance and variety of the first. The travel section takes you on a personally conducted tour to the Eiffel Tower and shows glimpses of Paris from the top. Ice harvesting and the use of an electric ice-cutting saw fills the industrial chapter, while the nature study includes a prize-fighting kangaroo and some kiddy shots that are pleasing and will get a laugh. A message from Secretary of Labor Davis is included in this number as well as a Rotary Club appeal to American citizenship.

The material contained in these chats is filled with the utmost of human interest and will appeal to any theater audience. Magazines of this type will do much to mold public opinion and unify American thought in healthy directions.

"The News Maker"—Star-Universal

Type of production.....1 reel comedy

"The News Maker" tells a story that has been told before in several variations. Eddie Boland plays the part of a cub reporter on the "Sleepyville Gazette," and Gertrude Olmstead takes the role of his girl. The city editor demands news and Eddie is forced to ask his friends to stage a fake hold-up. But just at this time real crooks arrive and the fake hold-up becomes a real one. The cops, unable to distinguish one from the other, arrest them all and Eddie visits the jail to induce the police to release his friends. He not only gets much "copy" for the paper but also wins the consent of the girl's father. The action crisp and the comedy work fairly amusing. A good deal of attention has also been paid to detail and photography. "The News Maker" is well acted, but the offering only reaches the average comedy class.

"Years to Come"—Hal Roach—Pathe

Type of production .....1 reel comedy

"Years to Come" is one of the funniest comedies starring "Snub" Pollard that has been made this season. All the gags used and all of the situations presented are related to the main idea and support the theme. In "Years to Come" the women wear trousers and the men have been reduced to the weaker sex. "Snub" is very dainty in his frills and lace. He takes care of the house and cooks the supper while Marie Mosquini enters as the tired business woman. She comes home without candy or flowers and because a little soap happened to fall into the coffee she raises the devil and leaves for her club. While poor neglected "Snub" is weeping a stage door Jenny enters and tempts the sorrowful husband with a bottle of "booze" and they were just about to have a great time when the wife returns and high comedy follows. The idea is cleverly worked out and a good many of the laughs are obtained from burlesque situations and the satire that is created. "Years to Come" is certain to entertain and provoke a good deal of laughter.

"Step This Way"—Mermaid-Educational

Type of production.....2 reel comedy

"Step this Way" contains some amusing gags and funny comedy situations. A good deal of fun is derived from a lot of beer bottles containing too much yeast. They burst at the most embarrassing moments and in the strangest places. After exhausting all possible combinations with the exploding bottles, the comedians pass on to a series of stunts that they do with the aid of billposters and paste. A good laugh comes when one of the actors jumps into the open mouth of a hippopotamus on a billboard advertising a circus. A trap door allows him to go right through the wall and into his house. In this way he escapes from the police, but one day the door is nailed up and this results in a good bump on the head. When the circus arrives one of the fellows takes his girl up on a pile of hay, but as soon as they settle down the stack starts moving and they find themselves on top of an elephant. A good deal of slap stick comedy follows with the use of heavy mallets and gallons of paint that the elephant blows through his trunk. "Step this Way" contains a fair number of laughs and some very clever gags, but the comedy action could be greatly improved by a little cutting, especially in the places where the tricks are repeated more than three or four times.

"Circus Clowns"—Century-Universal

Type of production.....2 reel comedy

Baby Peggy and Brownie, the "wonder" dog, are the star performers in this mildly amusing combination kid and animal stuff comedy. The baby and the dog are the main attraction at a country circus. First the dog does his act while Peggy holds the whip then the baby gives an exhibition of bareback riding. The child's parents, unable to locate her, engage a detective to help search for the kidnapped girl. The detective manages to get in behind the scenes and run off with baby Peggy, but he is followed by the brutal circus owner. All turns out as it should, but during the family reunion the dog sees a mouse and in his effort to capture it the entire house is wrecked. "Circus Clowns" will please and amuse them if they like kid stuff comedies. Peggy is attractive and the dog is clever.

Short Reels

"Battling Torchy"—Educational

Type of production.....2 reel comedy

Johnny Hines is the fighting star in "Battling Torchy." The comedy work is amusing and the action brisk. The story is one that is always pleasing and allows room for much comedy action. Johnny becomes the bouncer in a tough cafe and is forced to fight the rough and ready "champ." An "Easy Street" atmosphere and all the characters that go with this neighborhood are included in this offering. The final fight is very funny. As Johnny is about to be knocked out a friend hands him a vial of ether which vaporizes and puts the "champ" to sleep. Not only does the fighter go to sleep, but the referee and the audience are also drugged. "Battling Torchy" is one of the very best of the Torchy Comedy series. It contains little that is original, but provides some clever gags and sure fire comedy action that will please and amuse almost any audience.

"The Dog and the Flea"—Aesop's Fable—Pathe

Type of production.....1 reel cartoon

"Don't waste your pity on a scamp," is the moral brought out by this number of Aesop's Film Fables. The scamp in the fable is a flea and the injured party is a dog. The introduction to the action is very funny. A flea is shown beside a man and their sizes compared just as they would be in a Sunday newspaper. Then the problem is presented: "If a flea were as large as a man he could jump from New York to ———." Animation shows the flea passing around the world in one leap. The flea then lights upon a little dog and the scratching begins. The doctor of Dogville puts the flea under his microscope and discovers him grinding his back on a stone. The dog finally rids himself of the pest by diving into the river. "The Dog and the Flea" is up to the average of the series, and contains some animation that is amusing and funny. Has more than the average number of laughs.

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Sidney Garrett

Old Song Furnishes Excellent Title for Mother Love Picture

B. F. Zeidman production
"WHERE IS MY WANDERING BOY TONIGHT"
Equity Pictures—State Rights

DIRECTORS.....J. P. Hogan and Mildred Webb
AUTHOR ..... Gerald C. Duffy
SCENARIO BY ..... Gerald C. Duffy
CAMERAMAN ..... David Abel
AS A WHOLE.....“Mother love” theme dominates, but enough sure-fire hokum, including a runaway engine, to make it a box office bet
STORY.....Based on famous old song—if you don't know, get it
DIRECTION.....Used too much footage at times; composition and types good
PHOTOGRAPHY ..... Usually satisfies
LIGHTINGS ..... Average
PLAYERS.....Cullen Landis, the boy, very natural; mother role well handled by Virginia True Boardman
EXTERIORS.....Good, but not numerous
INTERIORS ..... Suitable
DETAIL ..... At times too much
CHARACTER OF STORY.....Country boy lured to city by chorus girl is finally sent to prison for theft he did not commit.. Saves warden's life, is pardoned and—well, you know the finish
LENGTH OF PRODUCTION.....About 0,000 feet

Here's another box office proposition where story values and incidents bear only a secondary reason for what should be a real success. It has that big wallop that sometimes is found in stories based on the theme of “mother love,” and unless the dope runs all wrong this should prove a real box office success, even in these trying days when you have to have a show to get them in and make them happy.

Probably the box office reports regarding the success of some of the pictures dealing with mother love and heart interest material generally that have been released at regular intervals since “Humoresque” convinced the producers that they could add one more to the list and profit by its earning capacity. And in all likelihood the receipts will prove that they were right, because there is always a definite appeal in the subject that, regardless of the quality or character of production accorded, will satisfy a large majority as entertainment.

Gerald Duffy, or the producers, claim the old song, “Where Is My Wandering Boy Tonight,” as the inspiration for the story. Undoubtedly this sentimental connection will be an added attraction for the picture and a good selling point.

In this one Director Hogan takes hero to the big city to which he is enticed by a chorus girl. Of course he leaves his true love behind and only returns to her in time for the clinch. Meanwhile in the big city things go all wrong and his chorus girl pal dishes him opportunely and has him sent to jail charged with a theft he did not commit. The prisoners start an uprising and then Mister Hero saves the warden, aided and abetted by a runaway locomotive sequence that has a wallop in it. Of course he is reprieved and all ends sweet an' pretty.

At times the footage drags, there is too much of the “light in the window” stuff and too many tears from mother. But then the women like this sort of thing. It gives them a chance to have a “good cry.” Generally the cast is good and the types excellent.

Mother Love Theme Plus Title Should Make This Sure Fire

Box Office Analysis for the Exhibitor

Just as long as people like to be reminded of what their mother went through for them, just as long as mother love is the biggest dramatic theme in the world, just so long will pictures based on this prove satisfying. And when, on top of that, the producers give you a few additional points to attract, then it should be easy.

This it what has happened here. First you have that big theme to work on and with. Every one of the old folks in your neighborhood will remember it. Some may recall the famous old scene from “The Old Homestead” where it was used so effectively. Then you have the runaway locomotive sequence for a thrill. So all in all you have a lot of points of favor.

To this you can easily add with advance publicity by showing the picture to the ministers and newspaper folk. You are sure to be able to capitalize on this.

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Fine Characterization and Pleasing Atmosphere in This

"THE PRODIGAL JUDGE"
Vitagraph

DIRECTOR ..... Edward Jose
AUTHOR ..... Vaughan Kester
SCENARIO BY .....Not credited
CAMERAMEN.....Chas. Davis and Joe Schelderfer
AS A WHOLE.....Adaptation of novel done in pleasing atmosphere and effective characterizations, chiefly that of Maclyn Arbuckle
STORY.....A bit complicated and almost sufficient for a serial; a good vehicle for the screen though continuity could have been better
DIRECTION.....Very good on production values; a better connection of sequences and situations occasionally necessary
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... All right
PLAYERS.....Jean Paige the featured player, but Arbuckle, by far, carries the picture with his performance in the title role; Ernest Torrence also does very good work; a capable and well selected cast throughout
EXTERIORS.....Some very pretty shots
INTERIORS ..... Good
DETAIL ..... Adequate
CHARACTER OF STORY.....Old time Southern judge eventually finds the son his wife had taken from him when she eloped with another
LENGTH OF PRODUCTION.....7,803 feet

A thoroughly appreciable production, a capable cast and the various necessities that are required to make good entertainment are to be found in Vitagraph's presentation of the well known Vaughan Kester novel, "The Prodigal Judge," a story of the pre-Civil War days in the South. A delightful Southern atmosphere is contained in the numerous attractive locations and there are many interesting shots of the old river boats, colonial residences, and, in fact, everything essential to make the pictorial appeal complete.

The outstanding feature of the picture, other than its visual appeal, is the performance of Maclyn Arbuckle in the title role. He is all that the role requires, jovial, good-hearted, optimistic and with a sense of loyalty and humor even in view of his failing, liquor, which constantly brings worry to Solomon Mahaffy, the Judge's companion, a person of characteristics exactly opposite to those of the Judge. The part is particularly well portrayed by Ernest Torrence. Jean Paige is featured in the picture, but both her part and performance are considerably overshadowed by the prominence commanded by Arbuckle's "Judge." Others who do good work are Earl Fox as the hero, Arthur Carew as the villain, Robert Millasch and Charles Eaton.

There is a good deal of material in the novel and the adaptation would appear to be more or less literal and perhaps that is the reason it becomes rather complicated at times. Despite this, Director Jose manages to keep the action even and the unfolding is smooth for the most part. Occasionally there are spots where sequences might have been better connected and the continuity is a bit choppy at times. But this is due to excess footage most often. The picture could be cut considerably and be the better for it.

Judge Price just wandered around with his pal, Solomon, after his wife ran away wi
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A Little Long But Will S

Box Office Analysis

The Vitagraph publicity department is a little ahead of the story in proclaiming "The Prodigal Judge" as the "greatest picture of the year" and a "Rembrandt of the screen." It doesn't come within near reach of either statement but it is a good entertainment that is likely to please a good majority of almost any audience.

You can promise amusing comedy with the scenes laid in the old South. Tell them about the picturesque

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Fox Specials That Continue Their Profit-Making Pace

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"Man to Man" Carey's Last Production for Universal

Harry Carey in
"MAN TO MAN"
Jewel-Universal

DIRECTOR ..... Stuart Paton
AUTHOR ..... Jackson Gregory
SCENARIO BY ..... George C. Hull
CAMERAMAN ..... William Thornley
AS A WHOLE.....Plenty of fights. The action is just a series of them with a story more on the surface; excellent atmosphere
STORY.....Doesn't stand out as being unusual; serves as a suitable vehicle for Carey
DIRECTION.....Always keeps star in the foreground; might have worked fights in a little more closely with story
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
STAR.....Works hard and is pleasing; fools with his hat too much in frequent close-ups
SUPPORT.....Charles LeMoyne good "heavy"; Lillian Rich suitable heroine
EXTERIORS .....Some fine shots
INTERIORS ..... All right
DETAIL ..... Requisite
CHARACTER OF STORY.....Derelict inherits ranch, reforms and operates it successfully driving off his enemies
LENGTH OF PRODUCTION.....5,629 feet

"Man to Man" will satisfy admirers of Harry Carey and devotees of western pictures because it contains about the sort of material and story action that they will expect. The story itself is not unusually strong, the situations are landed without much meditation and the plotting continues to become a little more involved each time hero Harry is due for a fight. But it all suffices as a vehicle for the star and there is just enough incident to keep it from becoming merely a series of fights. A romance is woven in and there are other individually worth while touches.

Director Paton has provided a rather picturesque production in the photographic effects, locations and several interesting long shots, among them one especially fine shot of a grazing land with the cattle in the distance. Later on the stampede scenes are equally well done, although there is no especially thrilling moment in this sequence. The fire which is to change the course of the rushing animals is not quite as realistic as it might have been.

The action speeds up toward the end when the plotting of Blenham, the villain, reaches its height. In this episode there are some scenes similar to those found in Carey's "The Fox" and the fighting takes place among the rocky caverns. Carey is as quick as ever and does his share towards giving the picture its name. Lillian Rich supplies the necessary romantic twist and Charles LeMoyne is a convincing, vicious, bad man who meets his death when hurled from the cliff.

Steve Packard, a son of a wealthy Arizona ranching family, is a derelict in the South Seas. He learns his father has died, leaving him a ranch and $10,000, and that Steve, who has served a jail sentence, may return to his home. He saves a native woman from a brute Russian, and when the woman dies takes her small daughter to America with him and places her in a convent, then goes to Arizona to claim his inheritance, which is endangered by his grandfather, Hell-Fire Packard, because of a family feud. Blenham has discovered the hiding place of the $10,000 and has involved Steve in a mortgage which threatens the ranch. Steve's fight against his enemies and his final triumph, resulting in the vindication of his reputation, reconciliation with his grandfather and the retention of his holdings and the winning of Terry's heart (the daughter of a neighboring ranchman) form the concluding sequences of the story.

Good Atmosphere and Fights to Talk About

Box Office Analysis for the Exhibitor

This is Harry Carey's latest and last picture for Universal on his old contract, which to date has not been renewed, so if your folks are regular admirers of the star you will have to look out for his future plans and keep track of just what he does to keep them posted on just when and where the next release will come from. "Man to Man" is up to Carey's standard and will satisfy all those who favor atmosphere of the West.

You can promise plenty of fights and say that the picture lives up to its name in fine style—that there is more than one "Man to Man" fight in Carey's latest. Perhaps you might gather additional interest by mentioning the stampede sequence and talking about the various ways in which Carey's enemies tried to cheat him out of his inheritance. Catchlines will work in suitably for this purpose.

Star and Direction Help Put Over Weak Story

Bebe Daniels in
"NANCY FROM NOWHERE"
Realart—Paramount

DIRECTOR .....Chester M. Franklin
AUTHORS....Grace Drew and Kathrene Pinkerton
SCENARIO BY ..... Douglas Doty
CAMERAMAN ..... George Folsey
AS A WHOLE....Modern Cinderella version again; a fairly entertaining picture, all things considered
STORY.....Very weak and illogical, but director and star work hard to put it over
DIRECTION.....Good in view of the very meager material he had to work with; handles star well
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... All right
STAR.....Photographed to very good advantage always
SUPPORT.....Edward Sutherland not the best leading man they could get for star; remainder of cast adequate
EXTERIORS ..... Satisfactory
INTERIORS ..... Suitable
DETAIL ..... Ample
CHARACTER OF STORY.....Orphan runs away from home of cruel foster parents and marries rich man's son, who falls in love with her
LENGTH OF PRODUCTION.....5,167 feet

Director Franklin was given a pretty poor story as a vehicle for Bebe Daniels when they gave him "Nancy from Nowhere," so it is all the more to his credit, and also the star's, that the picture offers as good entertainment as it does. At the Rialto it appeared to please enough people to go over without much discussion one way or the other. And after all there's nothing much to be said for or against the picture. It's just an average offering, a means of presenting the star and not as attractive in surroundings as those to which Bebe is accustomed.

The story is a repetition of the other modern Cinderella themes, minus any by-plots or elaborate spectacle that might be used to pad it out. In this respect the director has also shown good judgment and not tried to pass it off by devoting the art director's time and the company's money toward unnecessary lavish display. He manages very well without it and together with the work of the star succeeds in making something out of almost nothing.

The photography is very good, noticeably so, and the lighting always effective. The star is shown to advantage on all occasions and she manages to be quite as appealing in rags as heretofore in riches. She is permitted to wear one or two charming frocks in the short sequence in which she is Cinderella. When she runs away from her foster parents' home and steals a ride on the back of an automobile she contributes the only comedy business in the picture and is laughable when she arrives at her destination, all black-faced.

Nancy couldn't stand the cruelty of Mrs. Kelly nor the unwelcome attentions of her drunkard husband, so she decides to run away. It happens that she steals a ride on a machine owned by Jack, a rich city fellow she had met one time when he was fishing near her home. Jack takes her into his home and as the folks are away, makes Nancy comfortable in his sister's clothes. Elizabeth, a girl whom Jack's father has picked out for him to marry, discovers Nancy's presence in the house. She wires the father, who returns and forces Nancy to leave during the absence of Jack. Later Jack finds a note which Nancy has left, but which his father had not given him. He rushes back to the Kelly home and arrives in time to save Nancy from the drunken Kelly, who is attacking her.

Should Give Fair Satisfaction

Box Office Analysis for the Exhibitor

If you number sufficient admirers of this star among your patrons you will in all probability be able to satisfy them with "Nancy from Nowhere." Your women patrons will even be more pleased than the men folks, so it might be well to appeal especially to them. Should the modern Cinderella angle be a drawing card with your clientele, say that "From rags to riches is Bebe Daniels' rise in 'Nancy from Nowhere.'"

There isn't much else you can talk about except the star's name and catchlines used with the title. For lobby display you might use some stills of the star in her runaway costume and contrast it with another in which she wears a dress provided by her rich lover. Then you might run the line, "Here's the way she looked when she ran away from her cruel foster parents, but see what happens when the rich man's son falls in love with her. Bebe Daniels in 'Nancy from Nowhere' is the picture. It's at the blank theater."

Fine Railroad Melodrama With Good Action and Plenty of Thrills

Maurice Flynn in
"SMILES ARE TRUMP"
Fox

DIRECTOR ..... George E. Marshall
AUTHOR ..... Frank L. Packard
SCENARIO BY .....Delbert Davenport
CAMERAMAN ..... Frank B. Good
AS A WHOLE.....Exciting railroad drama that is a mighty good picture of its kind; not many like it recently
STORY.....Improbable but good entertainment; hero must have had nine lives to survive it
DIRECTION.....Never misses a chance to get in a melodramatic twist; works up to good climax though a little too much footage is consumed
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
STAR.....Puts a lot of action into his work and is pleasingly convincing
SUPPORT.....Myles McCarthy and C. Norman Hammond good types; Ora Carew not prominent in only feminine role
EXTERIORS ..... Effective railroad shots
INTERIORS .....Not a great many
DETAIL ..... All right
CHARACTER OF STORY.....Assistant paymaster of big railroad, framed in a robbery by fellow workers, clears his name and wins vice-president's daughter
LENGTH OF PRODUCTION.....4,049 feet

The latest Fox production starring Maurice Flynn, former Yale football star, recalls the old days of the Helen Holmes railroad pictures and it is quite some time since there has been a story just like it on the screen. It was written by Frank Packard under the title "Tempered Steel," incidentally a better title than the one that has been given to the picture. The story is a fine vehicle for Flynn and he certainly makes the most of it.

There is action galore in "Smiles Are Trump," almost enough for a short serial if they wanted to make one. Flynn and his enemies have any number of battles and the beatings he survives surely make it appear that he has nine lives. A good part of the action is improbable, particularly that the hero goes through and yet lives. However, this is not likely to prove any drawback as far as the entertainment value is concerned. They won't stop to think whether or not the things are possible as long as they provide action and plenty of it.

A fine railroad atmosphere is obtained and the climax is very good; they have two engines, one with the escaping villains and the pursuing engine with the hero and railroad officials. The camera work in this sequence especially is notably good. There are plenty of shots of the racing locomotives and effective close-ups of the engines in action. The director might have speeded the ending up a little more by using less footage in the hero's final fight with his enemies. Flynn jumps from one moving engine to another in this sequence and offers one of the big thrills. There are others, including one in which the hero jumps off a handcar just as it is about to go off a trestle.

Jimmy Carson, assistant paymaster, discovers that Selvin, the paymaster, and Martino, a section boss, are padding the payroll. Selvin tells Martino to get rid of Carson, but the young assistant paymaster beats up the crowd, goes back to Selvin and resigns. A fight follows and Carson, believing he has killed Selvin, hops a passing train to give himself up in the next town. Manning, the vice-president of the road, is aboard and when the train stops at the section station, Martino complains about Carson and attacks Manning. Carson rescues him. Meanwhile Selvin plans to steal the company's money and blame Carson. How Carson clears his name, gives Selvin and Martino what is coming to them and finally wins Manning's daughter make up the rest.

You Can Safely Make Promises for This One

Box Office Analysis for the Exhibitor

It isn't likely that you have had one exactly like this come your way recently, so you ought to be nicely set to show "Smiles Are Trump." Typical "fan" audiences especially will be more than pleased with Maurice Flynn's latest and if you do a little extra talking and exploiting, you should be able to make a nice little box office attraction out of it. Promises for action and plenty of thrills are in order and a trailer of the more exciting parts will serve to get them looking forward to the showing.

If you have shown the previous Flynn pictures, so much the better. Tell them "Smiles Are Trump" is his best so far and if your folks aren't acquainted with him this will serve as a propitious introduction and they'll want to see his next picture. Stunt exploitation should prove worth while in putting it over properly.

The early release of A TREMENDOUS FIFTEEN EPISODE ANIMAL SERIAL that will startle and thrill the world.

Never before has a serial of this magnitude and stupendous cost been attempted.

The entire menagerie of the Al G. Barnes Circus, consisting of 2500 trained animals of every breed and description, are taking part under the supervision of world-renowned animal trainers.

Hundreds of beautiful dancing girls in the world famous magnificent circus spectacle, "Alice in Won-

WARNER BROS.

derland," are seen in their gorgeous ballet as part of the biggest cast ever used in a serial headed by **Grace Darmond, Philo McCullough, Jack Richardson, Robert Agnew,** and a supporting cast which includes Derelys Perdue, Mabel Stark, Capt. J. R. Riccarde, and hundreds of others.

This serial will be released to the independent market.

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ANNOUNCE

Pauline Frederick the "Boss" of a Ranch in Latest Feature

Pauline Frederick in
"TWO KINDS OF WOMEN"
R-C Pictures

DIRECTOR ..... Colin Campbell
AUTHOR ..... Jackson Gregory
SCENARIO BY .....Winifred Dunn
CAMERAMAN ..... Dev. Jennings
AS A WHOLE.....A good average western picture that is likely to please a good many; suitable role for the star
STORY.....Familiar except that the situation is reversed and a woman is the boss of the ranch
DIRECTION.....Satisfactory; has secured effective western atmosphere for the most part; quite even, too
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Correct
STAR.....Handles the part convincingly and will probably be liked for her manner of bravado
SUPPORT.....Includes some old timers—Charles Clary as the heavy and Tom Santschi in hero role; types good
EXTERIORS ..... Pretty
INTERIORS .....Rather elaborate for a ranch
DETAIL.....Ample; sub-titles occasionally ambiguous
CHARACTER OF STORY.....Woman ranch owner, with the help of a loyal superintendent, successfully fights partner and former boss, who try to get the ranch for themselves
LENGTH OF PRODUCTION.....About 6,000 feet

The situation in the main is not unfamiliar, but by reversing it and having a he-woman instead of a he-man as the boss of the ranch they succeed in making "Two Kinds of Women" a good western offering that should please many. It is a little out of the ordinary to have a woman playing a regular hero role, but Pauline Frederick makes the part of Judith Sanford both convincing and impressive, and it is a good bit different from anything she has appeared in lately.

Director Campbell offers an attractive atmosphere and tells the story evenly and in a manner that holds the attention nicely all the way through. He does not bid for much suspense, although there are several opportunities where it might have improved the action somewhat if the spectator were less certain as to what the outcome was going to be. For instance, it is evident very early in the story that Tom Santschi will help Pauline in her fight with Trevors (played by Charles Clary), former boss of the ranch. A little doubt as to Santschi's leaning would have been better.

There is but one incident in the development that seems a bit incomprehensive and that is just why Pauline should tolerate her enemy as a guest in her home. She was two-thirds proprietor and owner and had the ruling hand. The climax works up a fair degree of action and there is interspersed comedy touches and one humorous sequence that provides some laughs even if the incident itself is a bit far-fetched—the ranch hands attending a formal dance in evening clothes bought from a mail order house.

Judy Sanford takes over the management of the ranch in which her late father had a third share. She buys out another owner and holds two votes to Hampton's (the other owner) one. Trevors, superintendent, refusing to bow to Judy's orders, is fired, while Bud Lee, foreman, admires Judy and remains. Trevors then attacks Judy in various ways finally by robbing her pay-roll carrier. That fails to stop Judy and he kidnaps her. Meanwhile, Hampton, in league with Trevors, plans to sell the ranch in her absence. Lee is told by Hampton and Trevors that Judy is in San Francisco. Lee starts investigating and eventually rescues Judy. Together they return in time to save the ranch, give the conspirators what is due them and complete their growing romance.

Average Offering With Pleasing Atmosphere. Should Satisfy

Box Office Analysis for the Exhibitor

It might be well to boost this picture from the peculiar angle of the story, or the reversing of the hero situation. Say: "Instead of the usual he-man 'boss' of the ranch, see how Pauline Frederick handles the job. Her latest picture will show you what the 'Two Kinds of Women' are." Or, "Is the management of a ranch a man's job or can a woman do it? Let Pauline Frederick show you the answer at the blank theater."

The star's last picture was "The Sting of the Lash," should you care to recall it. The title of this one will probably attract considerable attention and might be more effective if worked in conjunction with a teaser campaign prior to the showing. The R-C publicity sheets will provide details for this purpose.

Some Good Stunts But Story and Comedy is Poor

Tom Mix in
"CHASING THE MOON"
Fox

DIRECTOR ..... Edward Sedgwick
AUTHORS .....Edward Sedgwick and Tom Mix
SCENARIO BY .....Not credited
CAMERAMAN ..... Bennie Kline
AS A WHOLE.....A lot of helter skelter action without much of a definite plot involved in it
STORY.....Not really a story; just an idea for a Mix vehicle and a rather weak one at that
DIRECTION.....Hasn't improved to a very great extent on the story; allows too much footage to various stunts
PHOTOGRAPHY ..... All right
LIGHTINGS.....Nearly all exteriors
STAR.....Will have to get better material than this
SUPPORT.....Eva Novak leading lady; cast adequate
EXTERIORS ..... Suitable
INTERIORS ..... Suffice
DETAIL.....A lot of miss-fire wit in sub-titles
CHARACTER OF STORY.....Rich fellow in search of excitement receives poison and chases all over the globe to secure an antidote
LENGTH OF PRODUCTION.....5,093 feet

It would seem that they were very hard hit for material for Tom Mix when they used this idea for which the director and star are gvien credit of originating, for surely "Chasing the Moon" is the weakest story and the poorest picture Mix has turned out in some time regardless of a lot of action that they have succeeded in getting into it. But it's the helter skelter variety, a whole lot of everything and not much of anything. And then when they do strike upon an idea for speeding things up, such as the train episode, it is kept up until it ceases to provide thrills and gets tiresome because of the excess footage accorded it.

The opening promises a much more interesting picture and one somewhat different for Mix. He is shown seated in a wonderful car and worrying about how he will spend some of his millions. Flashbacks show a few ways in which he has managed to satisfy his desire for excitement in the past, and finally he decides the next venture will be on a ranch. But from that point on he doesn't settle anywhere very long and for the rest he leads the director and cameraman a merry chase.

A comic opera twist with the usual characters and references to revolutionists is included. In the anti-climax the girl is kidnapped and hero Tom fights a whole band of revolutionists in rescuing her. The best stunt stuff, however, is aboard a moving train and the camera work in this particular sequence is very good. Ralph Spence has doctored the film with a liberal allowance of "wise cracking" sub-titles that are all right for a while but fail to make up for the actual comedy.

Dwight Locke, rich seeker of thrills, is to marry Jane Norworth. While in her brother's chemical laboratory he spills a poison on his hands which is said to kill its victim after thirty days. Locke is told that Professor Sulphite is the only person who possesses an antidote for the poison and that he has sailed for Spain. Mix's stunts then appear in his chase after the professor.

In a succession of automobiles, horses, carriages, trains, etc., he finally reaches the boat and starts for the other side. He is followed by Jane and her brother who have since discovered that it was not a poison at all and they hasten to prevent Locke from taking the antidote which would have an ill effect as long as he is not poisoned. After more excitement, chases and fights the couple are united and everything ends happily.

Will Satisfy Those Who Like Star's Maneuvers

Box Office Analysis for the Exhibitor

If your folks are satisfied with some fast action and the usual order of Mix stunts regardless of what the story may be, you can give them "Chasing the Moon" and not hear any kicks. But the average audience will want better material than that contained in his latest picture. You can talk about the railroad sequence and promise some thrilling stunts and play up the usual order of hair-breadth escapes and rescues which Mix puts over.

Catchlines can read: "He was so rich he didn't know how to spend his money. He craved excitement, too. See how he got it." Or, "Instead of 'Chasing the Moon' he went chasing an antidote. He found —not the antidote but—See for yourself in Tom Mix's latest release at the blank theater."

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Distributed by Playgoers Pictures thru Pathé Exchange, Inc.
Foreign Representative for Playgoers Pictures Sidney Garrett

Unconvincing and Uninteresting Problem Play

Edith Stockton in
"SHOULD A WIFE WORK?"
J. W. Film Corp.—State Rights

DIRECTOR ..... Horace G. Plimpton
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE..... Very poor and tiresome production presenting some forced drama and avoiding the problem
STORY..... Told almost entirely in the titles. Uninteresting and unconvincing
DIRECTION ..... Average
PHOTOGRAPHY ..... Old fashioned
LIGHTINGS ..... Flat
STAR..... Tries hard, but fails to put it over
CAST..... Lacks character and contrast
EXTERIORS ..... Poor
INTERIORS ..... Plain
DETAIL..... Careless. Titles very poor
CHARACTER OF STORY..... Career lures wife away from home
LENGTH OF PRODUCTION..... About 6,800 feet

After several hundred feet of introduction you are finally given a clue to the story when one of the characters says to her husband: "It's my chance. Hasn't a woman a right to a career? You can't give me the things I want, so you must not prevent my earning them if I can." With these words she leaves the home and becomes a star singer in musical comedy. To repeat the issue, another couple are introduced. A struggling inventor marries the college chum of the star singer and in time she too goes out to sing. In this case, however, she uses the money to send to her husband to complete his invention. The bad man is the capitalist who is president of the company marketing the invention. He sets out to ruin the young man because the young wife refuses to love him.

The characters in this problem play seem at all times more concerned about food than they are about anything else. Dinners, teas, coffee invitations and a scene in a cheap restaurant manage to eat up a good deal of footage while getting the plot no further on. There are many meetings, greetings and introductions, but the real problem is avoided and the drama weakened by rambling continuity.

The characters gain little sympathy for themselves or their problems. When they do not lie to themselves they are deceiving each other. One woman keeps her musical comedy rehearsals a secret from her husband before she decides to leave him. The other woman manages the accounts and augments the bank deposits with checks from the church choir master. Later her husband wakes up to the realization that they were living on her money. Both men appear worthless, one takes to drink when his wife leaves him because he does not earn enough money, while the other man leaves his wife to shift for herself while he builds a new invention. Then when he returns he blames her for earning her own living. These are not the characters that will satisfy large American audiences.

Edith Stockton plays the part of the college girl who marries the inventor. At times she appears very attractive, but faulty direction and poor photography manage to bring out her worst points. Alice Lowe does good work in the role of the woman who deserts her husband for the stage. Louis Kimball takes the role of the inventor, and Stuart Robson the part of the other husband.

In the story a great many inconsistencies occur. The handling and detail are careless. The situations are forced. It contains no plot and little action.

See It First Before You Book

Box Office Analysis for the Exhibitor

"Should a Wife Work?" is certainly not the kind of picture that will send them home satisfied. The title may attract a good many but you are certain to have a come-back. In its present form the production runs an hour and thirty-five minutes and as it contains very little action you can well imagine the result.

By all means see it first. You know best what your people are like and how far you can go. While the title will suggest a good many tie-ups, it would certainly be best to soft pedal all the way through. You might slip it into a double feature bill if the other picture is a feature comedy, but don't make a fuss about it. It will do you little good and is very apt to make it harder for you to put over another problem play that is deserving and satisfying.

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THE EXHIBITORS' JOURNAL

LONDON
53a Shaftesbury Avenue, W. I.

MANCHESTER
2 John Dalton Street

Pleasing Entertainment Made More So By a Pleasing Star

Ethel Clayton in
"EXIT THE VAMP"
Paramount

DIRECTOR ..... Frank Urson
AUTHOR ..... Clara Beranger
SCENARIO BY ..... Clara Beranger
CAMERAMAN .....C. Edger Schoenbaum
AS A WHOLE.....Pleasing picture that offers Ethel Clayton in interesting "wife" role and has some amusing situations
STORY.....Fairly familiar but nicely presented with some effective somedy twists and domestic angles
DIRECTION.....All right for the most part; just a trifle slow getting into the story; good atmosphere
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Good
STAR.....Always pleasing and capable of charming with her personality; does good work
SUPPORT.....T. Roy Barnes appears in his familiar characterization; Fontaine La Rue a suitable "vamp" and Theodore Roberts has minor role
EXTERIORS ..... Not many
INTERIORS ..... Good
DETAIL .....Suitable; titles are good
CHARACTER OF STORY.....Young wife decides to vamp her husband when her best friend seems to be getting him away from her
LENGTH OF PRODUCTION.....4,545 feet

Unless the story is wrong all together, Ethel Clayton is usually able to get over any picture in which she appears on the strength of her personality and ability to charm her audience. "Exit the Vamp" is not a really poor story but in less capable hands and without an agreeable heroine it might easily have gotten into a rut and failed to register as a very definite entertainment. Clara Beranger has taken the old triangle situation and then used a newer, but still familiar twist, in which the wife decides that the "vamp" will not get her husband so she vamps him herself.

Director Urson gives the story a nice "home" atmosphere and is a little slow in getting to his actual story because of his desire to introduce the domestic circle before the entrance of the vamp. In this connection there is some fair comedy through the appearance of Theodore Roberts as the invalid father-in-law, who is continually annoyed by his son's mischievous boy.

The decision of the star, as the young wife, to vamp her husband as long as he has shown a liking for it, starts a series of amusing incidents which develop into a good bit of farce along toward the climax in which the husband arrives at the vamp's apartment and is greeted by his wife in a costume which shocks him. Besides, she smokes cigarettes just to show him what a vamp she can be. T. Roy Barnes is convincingly confused when greeted by his wife and on the whole he makes the part of the husband stand out for his interesting interpretation. Fontaine La Rue is successful as the vamp, William Boyd is the former war hero who helps Ethel in her plan to win her husband.

Marion Shipley didn't know that her husband, John, was an innocent victim of the wily Mrs. Strong, incidentally a friend of Marion's. Marion did not know about Mrs. Strong's attachment for her husband until after she had told him to attend a dinner in town without her. Marion decides to do a little spying and sees Mrs. Strong hand John the key to her apartment. Marion arrives first and greets John when he gets there. He is shocked and so is Mrs. Strong when she appears a little later. Then Marion leaves with Robert Pitts, whom she knew when she was a nurse during the war. It is John's turn to be peeved and he leaves Mrs. Strong. Marion continually plans to put Mrs. Strong in her husband's way until he gets so tired of her that he throws a pitcher of water on her when she pretends to faint. Of course there's a reunion.

They'll Be Quite Well Satisfied With What This Has to Offer

Box Office Analysis for the Exhibitor

You can give general satisfaction with Ethel Clayton's "Exit the Vamp," for it is a clean, wholesome entertainment that contains some good laughs, is nicely presented and offers a delightful star who doesn't have to work hard to please. She has a good part in "Exit the Vamp" and you can promise her admirers they'll be sure to like her as the young wife who decided she could vamp her husband as well as anybody else.

Talk about the comedy situations and say that T. Roy Barnes and Theodore Roberts have something to do with providing the laughs. Catchlines will work in very well. Say: "Are you losing your husband's love or is someone vamping him away from you? Ethel Clayton has a sure remedy for such a husband in her latest picture, 'Exit the Vamp.'"

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Some Short Reels

"With Stanley in Africa"—Universal

Type of production..... 18 chapter serial

At the end of the 19th century the attention of the entire world was directed to Stanley's expedition into darkest Africa in search of Dr. Livingstone. Stanley was at the time correspondent for the New York Herald in Paris when James Gordon Bennett, Jr., son of the owner of that paper, commissioned him to find Livingstone. It was 1871 and the slave trade with "the dark continent" was still flourishing. In spite of emancipation in many countries there were powerful forces active at the time attempting to keep slavery alive. Livingstone had opposed slavery in the very country from which slaves came. But in 1871 many believed him already dead, and only vague reports of his existence reached the outside world. Stanley had very little information to go by; unknown dangers awaited him. Besides the elements of nature such as wild beasts, swamps, jungle, hostile natives, fever, deadly insects and reptiles, Stanley had the forceful opposition of the rich slave traders and their agents. Determination and pluck and carried him on, his goal ever before him—"Find Livingston."

Such is the historic framework upon which has been built the latest Universal chapter serial. The facts are well adhered to and the scenes a fair representation of Africa before civilization reached it. A little romance has been added to heighten the interest and some drama with sure-fire stuff inserted but the main facts are held well in the foreground. The adventurous expedition and the character of Africa provide plenty of room for thrilling action involving the beasts of the jungle and the savages of the land.

George Walsh and Louise Lorraine are the featured players. George Walsh takes the part of the young scientist who is sent to accompany Stanley, while Louise Lorraine is engaged by a pro-slave newspaper to trail the expedition. William Welsh, Gordon Sackville and Charles E. Mason are included in the cast. The production was directed by Edward Kull and photographed by Jackson J. Rose and Layton Moore.

There are many points of interest in this chapter-play that the exhibitor can advertise to his patrons. Besides the historic interest, which many of the older folks will recall as having thrilled them years ago, the exhibitor has a setting that is filled with excitement and mystery. There is the terror of the head-hunting savages, the weird orgies of the cannibal worshippers and their lust for human fleas, the strange wild beast of the jungle, the slave markets and the schemes of the traders and the first class romance of a daring, red-blooded white man piercing the unknown and battling the forces of nature to rescue a lost missionary of distinction.

"The Bashful Lover"—Ay Vee Bee—Pathe

Type of production.....2 reel comedy

Ernest Truex is the star in "The Bashful Lover," a mild two-reel comedy. The situations are old and the comedy work tame. The story is told of a poor little fellow who is being forced to marry the big hefty woman because she is the choice of his aunt. An entertainment includes a lot of aesthetic dancing, and somehow or other the dancers get into the little fellow's room and use it for a dressing room. The aunt enters and complications follow. Then the young man falls in love with the star dancer and they are married in the vestibule after both doors are locked upon their pursuers. At most, the entire action in "The Bashful Lover" consists of walking or running. Little attention has been paid to comedy detail or attractive gags.

"The Phantom Terror"—Navy Feature—Universal

Type of production.....2 reel drama

"The Phantom Terror" is a story of the sea but is different from the usual marine drama. It has the romance that is associated with the sea, and at the same time it contains as many thrills as the average western. This combination makes an entertainment picture that is attractive and satisfying. It is full of action, punch, daring and presents some novel shots and situations. A good deal of the interest in "The Phantom Terror" is centered upon the submarine scenes which show the boats in action both above and beneath the surface of the sea. The hero allows himself to be shot through the torpedo tube and climbs aboard the mystery ship from which he is able to wireless for aid. At the naval base the emergency signal is received and no time is lost in rushing to the rescue. One or two splendid shots follow showing the large fleet of U. S. submarines plowing through the high sea in battle formation. In the meantime the hero is fighting the terrible crew of "The Phantom Terror" single handed. He mounts the mast and climbs the ropes, fighting his way to the top holding off the gang till aid arrives. A shot across the bow forces the surrender of "The Phantom Terror." Back home in the little fishing village a girl awaits the arrival of the hero who has now proved his metal. Jack Perrin plays the role of the sailor boy fighter, and Gertrude Olmstead has the part of the girl. The offering is away from the usual and is filled with sure fire stuff. The fights will thrill almost any audience, and the naval attack of the government boats will bring down a good deal of applause. This attempt to break away from the cowboy stuff will be welcomed by many, especially as none of the excitement or thrills that go to make a good western are lost in this naval drama.

"Stage Struck"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Stage Struck" is full of fun and has some clever comedy gags. "Snub" Pollard waits at the stage door with the other Johnnies while Marie Mosquini plays the role of the temperamental leading lady. The cop on the beat dresses himself in woman's clothes and allows the Johnnies to follow him to the ice cream parlor across the street, but as soon as they enter he locks the door and reverses the ice-cream sign allowing it to read—"City Jail." "Snub," however, did not follow the crowd but worked his way into the theater and climbed under the waves on the stage spoiling a thrilling rescue. Then the hero quit and "Snub" takes his hand at acting. The climax comes where a box of fire-works is set off from the balcony of the theater by the jealous hero. This is followed by a series of amusing slap-stick stunts. The action is speedy and the entire production above the average of the series. Few of the gags are really new, but they are all done in an attractive manner and will provoke laughter.

"The Bear and the Bees"—Aesop's Fables—Pathe

"The Bear and the Bees" is another one of Paul Terry's funny offerings. While the animation is good and some of the action funny, it is not up to the high standard set by other numbers of the series. Mr. Bear has a very nice time in the world playing his little guitar and getting hit in the head with pots, pans and cocoanuts. Mr. Bear then gets away with a barrel of cider and finally tackles a hive of bees. It is here that he meets his Waterloo. The moral derived from this little story is: "Evil gain brings pain." The concluding shots show the bear swimming in the water to rid himself of the bees.

Short Reels

"Felix Saves the Day"—Winkler—State rights

Type of production.... .....1 reel animated cartoon

"Felix" the cat does some clever stunts and cuts some amusing capers in this animated reel, the first of a new series now being state righted. Pat Sullivan is the artist and trainer, and coaches Felix from the side lines, and he intends making one a month. When Felix gets full on catnip there is no limit to his foolishness. He is apt to do most anything. Even break into jail. The opening scenes show the cat at the bat but the game is disturbed by a cop. Felix's companion escapes by running up the side of the Metropolitan Tower. The animation work in these shots are combined with the actual photographs of the buildings around Madison Square. The officer below calls up the station house and asks a fly-cop to be sent up. The little fellow is locked up in the Tombs and is unable to play in the ball game at the Polo Grounds, but Felix saves the day. His team is being badly licked when Felix comes up to the bat. Two strikes follow, but on the third he hits a fly that sends the ball into the clouds and causes rain. The umpire calls the game off. The animation is clever and will provoke a good deal of laughter.

Kineto Review No. 93

Type of production.....1 reel scientific

Prof. F. P. Smith demonstrates some novel devices in this scientific number of Kineto Review. First he shows you how to make a static electrical machine from two discarded phonographic records and some tin foil. He shows you the details of construction and demonstrates the action. Quite a large electrical spark is obtained from this home made machine. In the second experiment Prof. Smith shows how to construct the working model of a very simple steam engine made from an old tin box and two nails. A very amusing experiment follows illustrating what Prof. Smith calls the simplest engine on earth. This machine is made of two candles balanced on a needle. The lower candle drops its wax more readily than the upper one and when it does so it becomes lighter and is overbalanced. In this way the action is repeated. The reel closes with a running-ball experiment. This number of the review has an educational value and should prove of great value as an aid to manual training instruction.

"Loose Change"—Hal Roach—Pathe

Type of production.....2 reel comedy

Lots of fun in a bank with money, robbers and the useless son of the president. When a robber enters the bank and says, "Hands Up," to the cashier, the latter obeys, but at the same time he presses a pedal with his foot releasing a trap door and dropping the crook through the floor into the police station below. Here he finds himself before the sergeant's desk. His trial is brief for the sergeant gives him a crack on the head, and also presses a pedal dropping the criminal into a cell below. The River Gang swear revenge upon the bank and lay a deep plot. In the meantime the son of the president finds a map indicating a buried treasure. He starts digging and tunnels under the bank and into the vault where he discovers gold. The climax is quite funny. Father and son not only discover that they have dug into their own vault, but also find the vault filled with members of the River Gang. Paul Parrott plays the comedy role of the president's son and Sunshine Sammy acts as lieutenant to the gang of thieves. The situations are amusing and will prompt a good deal of laughter when shown. Will please almost any audience because it is different and the gags are entertaining.

"At the Damascus Gate"—Burton Holmes-Paramount

Type of production..... .....1 reel travel

Views in and about the ancient city of Damascus form the major part of this typical Burton Holmes travel reel. The character and atmosphere of the Holy Land is recorded in numerous scenes showing types and customs of the country. The crumbling walls and other bits of architecture are shown in detail. Land marks made famous by biblical history are also recorded. Where Solomon's Temple once stood, now stands the Temple of Allah. On the mound where Christ—"Beheld the city and wept"—now stands a Russian Cathedral. The British government has built a water pipe line into the city, and some of the taps supplying the public are shown as well as the old goat skin water carrier. To complete and balance this interesting travel reel a few shots of styles of head gear are included. The woman with the band of silver coins will amuse because of its novelty. The photography is good and the subject matter will hold the attention. The reel is above the average of the series and should do well as a program filler.

"An Idle Roomer"—Century—Universal

Type of production.....2 reel comedy

Harry Sweet plays the leading role in "An Idle Roomer." The first part of this offering deals with a Turkish dream, including the regulation harem and the usual fat sultan. Harry wakes up to find himself in a sordid hall bedroom. A clever arrangement changes the victrola into a well-fitted kitchenette. The record disk becomes a gas stove and the cabinet stores the food. Harry cooks his coffee until the landlady arrives. She tracks the scent but fails to discover the kitchenette. Across the hall lives the girl, but the rival interferes and puts dynamite in Harry's coffee. Explosive bubbles come out of the pot and cause a good deal of excitement in the house. In the end the whole thing goes up in smoke. "An Idle Roomer" has some funny moments and is fairly amusing, but is certainly not up to the standard of Harry Sweet's former productions.

"Hokus Pokus"—Christie-Educational

Type of production.....2 reel comedy

Bobby Vernon and Josephine Hill take the leading parts in this fairly amusing comedy based upon a country performance of a magician. Bobby takes the part of a clerk in the village hotel, and walks upon the stage in the evening to help the magician and fumble the tricks. For the final trick he passes the basket through the aisle and collects the patron's jewelry. This is stolen from the wings of the theater by the bad man. While the theater is in a state of panic Bobby steals back to the hotel and captures the robber, leading him, at the point of a pistol, into the village jail. Unlike most comedies "Hokus Pokus" contains a consecutive story that runs smoothly from start to finish, and at the same time contains some amusing situations. Quite a few extras are used in the theater shots, and a good deal of confusion is recorded in the scenes following the theft. The action is brisk and the offering should please the average audience.

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News of the Week in Headlines

Monday

Fox earnings for 1921 pass the two million mark.
W. A. Steffes says exhibitors may be forced into production as result of Hays appointment.

Tuesday

Hays' real work to restore confidence of public in pictures.
Rentals in 1921 jump; admissions show a decrease.
Utica exhibitor awarded $17,500 judgment against First National for alleged breach of contract.
P. A. Powers becomes managing director of R-C Pictures. Enters company financially.
American Releasing to distribute "Cardigan."

Wednesday

Important coast confab slated between J. D. Williams Marshall Neilan and James R. Grainger.
Famous Players take over Allen theaters in Canada.
Germany lightens import restrictions. Allows 1,400,000 ft. in 1922.
Many reports follow Powers—R-C deal. Distribution merger talked of.

Thursday

Famous Players reported killing sales competition with low prices in small towns.
First Nationals sold for seven South American countries.
Loew's, Inc., profits for 1921 total $1,060,780.
Hal Roach signs three year contract with Pathe. Covers all his product.

Friday

Admission tax may be doubled to raise funds for soldiers' bonus.
Gov't decides rental tax must be paid and claims then filed for returns.
Jacob Karol, German producer, coming with Maciste films.
Pathe to test authority of censorship commission to censor news reel.

Saturday

Many film men going to Albany convention.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Hope Hampton Has the Best Play and Production of Her Career

Hope Hampton in
"STAR DUST"

Hope Hampton Prod.—Asso. First Nat'l Pict.

DIRECTOR ..... Hobart Henley
AUTHOR ..... Fannie Hurst
SCENARIO BY .....Anthony Paul Kelly
CAMERAMAN ..... Alfred Ortlieb
AS A WHOLE....Too much footage but undeniably the best thing Hope Hampton has ever done; good thrill in railroad wreck
STORY.....Miss Hurst and Tony Kelly have had a long argument relative to this but so far as you are concerned it is just a good average piece of material
DIRECTION.....Very good; Henley has surrounded star with unusually capable cast; bits very attractive
PHOTOGRAPHY ..... Usually excellent
LIGHTINGS ..... Very good
STAR.....So capably surrounded that at times she seems to really act
SUPPORT.....Splendid; Vivia Ogden, the gossip of "Way Down East," excellent as Mrs. Penny; Noel Tearle, the rough son in "Over the Hill," particularly interesting as Albert Penny; Thomas Maguire gives fine performance as Henry Becker, the down-trodden husband
EXTERIORS.....Excellent, especially atmosphere of small village with horse-drawn car
INTERIORS ..... Lavish
DETAIL .....Up to Henley's usual standard
CHARACTER OF STORY.....What happens to a girl when she leaves a brutal husband and fights for her career, ending triumphantly as a great opera singer
LENGTH OF PRODUCTION.....6,086 feet

This is the best picture Hope Hampton has ever made. The result, however, can be placed to the entire credit of Hobart Henley, who surrounded Miss Hampton with undeniably the best support she has ever had, kept her at times more or less in the background and the result is a piece of entertainment that will get money. The producer has injected a thrilling train wreck which will satisfy those who like this sort of stuff and the story, while running entirely too long and at times sags from this burden, comes closer to being real material than anything Hope Hampton has ever had, so altogether it works out and will probably do a greater gross and prove of more interest to exhibitors and fans than any of her past productions.

The producer has been extremely lavish in presenting "Star Dust." They started out to give the star a real production and they did it. As an instance of this it can be cited that when the poor struggling chorus girl with her dying baby calls on the rich clubman and rejects his offer to have a fat part at a big salary if—, they built a set sufficiently gorgeous to have staged a Cecil DeMille party. The actual flash of this set was less than 20 feet in running, but it must have cost a fortune and wasn't at all necessary. They also hired an opera house and filled it from top to bottom with applauding people when Lily Becker (Hope Hampton) becomes a great singer. There is a very bad title here referring to Lily Becker as the greatest "Thais" since Mary Garden. Mary Garden is still singing "Thais."

To much praise cannot be given the supporting cast. The characters have been picked with almost certain appreciation of their ability to present the types intended. Surrounded by these people Miss Hampton works as she has never worked before.

Several Good Talking Points Offered in This One

Box Office Analysis for the Exhibitor

The chances are that all over this country there has been some publicity with reference to the discussion which raged when Fannie Hurst disclaimed the production of "Star Dust" as a real adaptation of her novel. This should give you a tremendous start in helping to put the picture over because after all it will please, generally speaking, and you can say that Fannie Hurst is the highest priced short story writer in this country today. You also have a real railroad wreck which is a real thrill and your people are going to come to the edge of their seats when these two trains pile up on each other. It sure is a nice mess. No wonder the tough husband was killed. That wreck made splinters of enough railroad coaches and engines to block traffic for a week.

Then you have the unusually sumptuous production and the splendid cast. You can talk a lot about them and of course you have the star's name if she happens to have a following in your district. You certainly can say with honesty that it is the best thing she has ever done. Catchlines can be based upon the theory of the difficulties an unhappy girl has with a brutal husband and her fight for existence.

Not Essentially Original But Excellent Sea Picture

George Melford Prod.
"MORAN OF THE LADY LETTY"
Paramount

DIRECTOR ..... George Melford
AUTHOR ..... Frank Norris
SCENARIO BY .....Monte M. Katterjohn
CAMERAMAN ..... William Marshall
AS A WHOLE.....Interesting sea picture greatly enhanced by beautiful photography and excellent atmosphere
STORY.....Not particularly distinctive but thoroughly effective material given fine production
DIRECTION.....Very good; has spared nothing to make it impressive and realistic
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... Good
STAR .....Quite appealing in this role
SUPPORT.....Fitting types and capable players; Rodolph Valentino does good work as leading man and Walter Long is all that a brutal sea captain should be
EXTERIORS.....Many beautiful water shots
INTERIORS ..... Suitable
DETAIL ..... All right
CHARACTER OF STORY....A girl reared aboard ship, more boy than girl, is taken to pirate ship where she and shanghai victim, with whom she eventually falls in love, take the ship away from the captain
LENGTH OF PRODUCTION.....6,360 feet

Sea stories of various kinds are usually more or less popular at all times and well received by picture patrons so it is not strange that producers see fit to make them at proper intervals and it isn't odd that George Melford should be given the job of producing the Frank Norris story, since he was responsible for another successful sea picture, "The Sea Wolf," released nearly two years ago.

Except in the matter of the prominence given the heroine, "Moran of the Lady Letty" does not differ greatly from some other sea stories that have already reached the screen. The other characters are all familiar types. Walter Long is the customary brutal captain who plys his ship on mysterious missions, but is eventually subdued by the young hero. So far the situation is not original, but "Moran of the Lady Letty" holds its distinction in the part played by Dorothy Dalton, the title role. It is about the best thing Miss Dalton has done recently. As Moran she is convincing and the make-up which she has assumed for this particular part makes it all the more effective. Rodolph Valentino's role is considerably out of the ordinary for him, even though he is the true-to-form lover at the close.

George Melford has provided a genuinely fine atmosphere of the sea and gone to no little trouble, apparently, to offer realism and accurate detail. Two fine types of old sailing vessels are the scenes of the action. The photography is excellent and there are many picturesque sky and water combination shots. Thrills are intermingled with the straight story and the action, on the whole, is well balanced. A fight on the spar is about the biggest moment in the production.

Ramon Laredo, young and wealthy, is shanghaied and taken aboard a schooner where Kitchell, the captain, rules with an iron will. The vessel is bound for Southern waters with a cargo of ammunition. They come upon another vessel, the Lady Letty, manned by Captain Sternersen, who has his daughter, Moran, with him. The girl has been reared on the ship and knows as much about navigation as her father. The Lady Letty is flying a distress signal. Kitchell and Laredo go aboard and find the captain and the crew suffocated by coal gas from the cargo which has ignited. Moran lives and is taken to the Kitchell boat where Laredo protects her from the brute captain, finally killing him in a man to man fight. Eventually Laredo, with Moran, goes home but he gives up society for Moran, who loves him.

You Ought to Please Them if They Like the Type at All

Box Office Analysis for the Exhibitor

Exhibitors probably find that they can always please their patrons with a virile sea story and "Moran of the Lady Letty" should prove no exception to the rule. It contains fine atmosphere, good acting and sufficient thrills mingled in the action to make it a first rate offering of its kind. Talk about the scenes aboard the old schooner and be liberal in the display of stills in the lobby.

Promise them a fine atmosphere of the sea and you are safe in saying that Dorothy Dalton gives one of the best performances of all her recent pictures in "Moran of the Lady Letty." Rodolph Valentino has lately come into prominence for his work in "The Sheik" particularly, so you can undoubtedly interest a good many with the use of his name. You might also give George Melford a share of the prominence and recall his previous sea picture, "The Sea Wolf," which they will remember if you played it.

Why do the Critics Rave This Way? They've been to see "One Glorious Day!"

Alan Dale in The American says:

"Here is a picture that is a triumph of imagination—a scintillant example of adroit intelligence. It does what the stage can never do. It gets away from what we call 'movie stuff.' It would make a movie fan of the screen's bitterest foes. You must see it. It is so well done, it is such good fun, it is so clever. An overwhelmingly excellent story. Don't miss it. Take my tip. It is an achievement. It is a colossal surprise."

The Evening Mail says:

"Without hesitation, one of the pictures of the year. A masterpiece. Unlike anything that has gone before. Rare delight. Only superlatives can do it justice. A true triumph. Much more could be said, but it isn't necessary. Just take a tip, though. If you don't see it you will miss one of the rarest treats that the films have granted in many a day."

The New York Telegraph says:

"'One Glorious Day' is one glorious picture. It is more fun than any picture we have ever seen with perhaps one exception. Exquisitely made."

The New York Journal says:

"Broadway never before saw anything quite like 'One Glorious Day.' As comedy, as romance and as an example of what the screen can do for real entertainment it is illuminating."

The New York Herald says:

"A delightful skylark. One of the unique pictures of the season."

The New York Sun says:

"It stands in a class by itself, in an original vein. Excellent entertainment."

The New York Telegram says:

"As a comedy it deserves to rank as one of the finest ever made."

The New York Evening Post says:

"'One Glorious Day' leaves one with a chuckle in one's throat and new respect for the producer. It is whimsically conceived, finely photographed and chock full of humor which leaves memories of a highly entertaining character. It is an event of no little importance."

The New York Times says:

"Can anything imaginative come out of Hollywood?. It can. It has. It is 'One Glorious Day.' Full of spirited comedy, the whole story moves briskly. A skilful and ingenious piece of work."

The New York Tribune says:

"Whimsical and altogether delightful. Something that has never before been done on the screen."

Jesse L. Lasky presents

"One Glorious Day"

with

WILL ROGERS and LILA LEE

By Walter A. Woods and A. B. Barringer. Scenario by Walter Woods

Directed by James Cruze

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

Fred Stone Appears in Western With Fine Pictorial Appeal

Fred Stone in
"BILLY JIM"
R-C Pictures

DIRECTOR ..... Frank Borzage
AUTHOR ..... Jackson Gregory
SCENARIO BY .....Frank Howard Clark
CAMERAMAN ..... Not credited
AS A WHOLE.....Fair western offering that has some fine scenic values but is almost wholly lacking in action
STORY.....Is inclined to ignore logic of time and place; could use a better suspense to advantage
DIRECTION....Selected unusually attractive backgrounds for one sequence; not always smooth
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Customary
STAR.....Doesn't offer many of his stunt tricks except rope throwing
SUPPORT.....No one stands out and none well known
EXTERIORS ..... Some very pretty shots
INTERIORS ..... Adequate
DETAIL ..... Fair
CHARACTER OF STORY.....Cowboy, snubbed by society girl he loves, wins her admiration by saving her father's mining claim from poachers
LENGTH OF PRODUCTION.....About 4,800 feet

The second of the series of Fred Stone pictures produced by Andrew J. Callaghan with Frank Borzage directing is "Billy Jim," a western of average calibre as far as production is concerned but it lacks the action and thrills usually expected in this type of feature. Fred Stone isn't called upon to perform any of his stage stunts except some fancy lassooing and that is quite an impossible feat in one instance where he ropes a man on horseback riding on one side of a moving train, while he is on the other.

And the nearest the picture offers in the way of thrills is hero Fred upsetting a broken down flivver and throwing it over an embankment. There's a chance for a fair thrill in a fight on a precipice, but it isn't carried out.

And that is "Billy Jim's" only weakness—lack of action. Borzage has provided a suitable production and in the latter reels has taken the company to a particularly picturesque western hotel resort where some unusually fine shots have been secured. There are several excellent long shots of land and water combination that are especially beautiful and the photography is first rate. There is a lot of good night stuff, too.

The picture is in less than five reels and is unfolded quickly and to the point. Toward the end it is a little too quick to be comprehensive, or perhaps it is due to poor cutting. They jump the characters from one place to another in inconsistent fashion and confuse day and night. There are one or two occasions where more explicit sub-titling is really essential to make the incidents clear to the spectator.

Billy Jim, a cowboy, rescues Martha Danforth when she is held captive in a barn. Martha refuses to give the identity of her assailant but insists upon joining her father to go to a hotel in a nearby resort. Billy falls in love with her but hasn't the money to follow her. That night he holds up a poker game and takes the money from the players which include Martha's father. When the Dunforths arrive at the hotel they find Billy installed in all style despite his cowboy costume.

Martha tells Billy she knows he robbed the poker players. Meantime Billy engages her father in another game and lets him win back his money. Furthermore he routs Forsythe, a promoter, who is trying to poach on Dunforth's mining claim. Later it develops that Billy is a rich cattleman which, together for his act in her father's defense, wins him the love of Martha.

Western That Will Satisfy Unless They Demand a Lot of Action

Box Office Analysis for the Exhibitor

It is hard to say just how much of a following Fred Stone has among film patrons because he has not made a great many pictures, but his fame as a legitimate star should be pretty nearly sufficient to get them in without much further talk. You can say for "Billy Jim" that it is a pleasing western picture with fine scenic values and a star who offers considerable amusement through his performance and mannerisms.

Perhaps catchlines will be the best means of interesting them. Say: "The rich girl snubbed him but he loved her so he just kept on trying to win her. He followed her wherever she went but you'll have to see the picture to learn how he won her. 'Billy Jim' with Fred Stone is at the blank theater." If your folks are familiar with the star use his name prominently in announcing the picture.

Foreign Spectacle a Biographical Production

"JULIUS CAESAR"

George Kleine

DIRECTOR ..... Alberto Guazzoni
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Big historic spectacle made in Italy. Hundreds of extras and large battle scenes. Holds attention but lack of love interest and plot will prevent this from gaining extreme popularity
STORY.....Holds strictly to history. Arranges events chronologically rather than dramatically. Covers the entire life of Caesar involving many situations
DIRECTION.....Good. Large crowds well handled
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All clear
PLAYERS.....Anthony Novelli takes part of Caesar. Cast adequate
EXTERIORS ..... Splendid
INTERIORS ..... Correct
DETAIL ..... Fair
CHARACTER OF STORY....Biographical account of Caesar
LENGTH OF PRODUCTION.....5,748 feet

"Julius Caesar" is one of the largest spectacles made in Italy, but due to its construction and handling its interest will remain historic and educational. The life of Caesar is traced through from boyhood to death. His exile from Rome, his return, his election to office and his leadership of the army are all shown. The events follow one another in the order of time and a great deal of footage is used to show whole armies and large crowds. Due to lack of intense drama, stirring situation and love interest "Julius Caesar" is a biographical picturization rather than a picture drama. History is not always drama. And drama is hard to spread over a period of forty years. Shakespeare developed but one situation taken at the height of the career of the conqueror.

The director has secured some splendid effects using large crowds and big sets. What is presented of the Roman period in the way of buildings, furniture and costumes is quite correct. The errors are mainly that of omission. If one goes by this rendering then the population of Rome in the year 50 B. C. consisted only of soldiers and senators. People stand around in the streets (which in a city without plumbing or sewerage are shown much cleaner than a model American city), and seem to have no occupation. Details of intimate life, fine touches, animals, slaves at work and the processes of the arts are all omitted. The Rome presented in "Julius Caesar" is far from convincing.

The large battle scenes and the marching armies are, however, well rendered. But they are repeated throughout the production in many variations. The photography is good and the lighting is mostly outdoor, giving one or two nice evening effects.

Anthony Novelli plays the leading role but fails to give Caesar the dynamic personality associated with the dictator of the empire. Pompey, Brutus, Cato and Mark Antony are all presented in this version. The picture ends with the death of Caesar, Mark Antony's oration and the vengeance of the mob upon the senate.

Splendid Production for Special and Educational Showings.

Box Office Analysis for the Exhibitor

"Julius Caesar" will appeal to students and educational bodies and should do very well at special showings. You might find it possible to arrange some special afternoon performances and advertise it to the school and church people in your community. This is the kind of a feature that children can be brought to see. It contains nothing that might be objectionable for showing before the young.

Lack of heart interest and dramatic situation will prevent the production from gaining a general appeal, but the spectacle is big and if your people are at all interested in classical subjects they will like this rendering of Rome at its height. Tell them that thousands of people are included in the mob scenes and also that ancient armies are shown in actual combat. Speak about the Roman Senate and the enemies of the conqueror. Mention the Gauls and the military victories of Caesar. Appeal directly to the high school students in your town and tell them that this version is not based upon Shakespeare's text but gives the full life of the man who three times refused to be the emperor of Rome.

Star Seems to Have Difficulty in Securing Proper Material

Miss Du Pont in
"THE GOLDEN GALLOWS"
Universal

DIRECTOR ..... Paul Scardon
AUTHOR ..... Victoria Galland
SCENARIO BY ..... Harvey Gates
CAMERAMAN ..... Ben Reynolds
AS A WHOLE.....Starts off as though it's going to be an interesting story of stage life; falls badly toward end
STORY.....Conventional false judgment theme with considerable love interest that has peculiar twists
DIRECTION.....Fair; in some instances, particularly in handling of players, poor; occasionally vague
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Average
STAR.....Pleasing and wears some very attractive gowns
SUPPORT.....Jack Mower required to be an unconvincing hero; Douglas Gerrard "actory" villain; fair support generally
EXTERIORS ..... Few
INTERIORS ..... Satisfactory
DETAIL.....Not always sufficiently explicit
CHARACTER OF STORY.....Chorus girl who inherits rich man's fortune is later falsely accused by man who wants to marry her
LENGTH OF PRODUCTION.....4,808 feet

In the first place the application of the title selected for Miss Du Pont's latest film, to the picture and story itself, is hardly discernible. Just how "The Golden Gallows" pertains to it is hard to figure out unless it was selected merely as a good sounding title with probable box office possibilities. The opening reel promises a story somewhat out of the ordinary and of an interesting theatrical nature. A definite premise is established and the way nicely paved for what would seem to be a good piece of entertainment.

But it all seemed too good to last. The story becomes hackneyed, unconvincing and dry; the director gets careless and allows incomprehensive bits to creep in and his players to do extraordinary things; there is no suspense and the love interest wanes slowly, but surely. Miss Du Pont is a "different" chorus girl who has become a star purely through hard work. Edwin Stevens, a very rich man, dies as the result of a shot fired by a woman whose identity is not disclosed, further than that her name is "Flo." At any rate Stevens makes it appear as though he killed himself accidentally and leaves half his fortune to Miss Du Pont, who had shown him that "all women can't be bought." From this point on the story becomes the old conventional theme. Hero Jack Mower chooses to misunderstand the relations of his fiancee, Miss Du Pont, and Stevens, while villain Douglas Gerrard, Stevens' lawyer, holds the letter which would clear the matter. But he wants Miss Du Pont, so keeps the contents to himself.

Miss Du Pont does a very silly thing on one occasion. Since she is wrongly accused by Mower she decides to have "the game as well as the name" and she forgets all about her "good" theories and joins the crowd at Rector's. Evidently someone unfamiliar with the passing of the famous resort wrote the titles or possibly they thought that name would register better with folks outside.

The director is responsible for some bits that are incomprehensive, such as the person called "Cleo," whose movements are not traced to the spectator's satisfaction. She exits from the story for no definite reason and returns without explanation. The hero's mother bears no resemblance whatever to the type of screen "mother" so popular of late. There is little that is human in her make-up. There are other especially noticeable instances of bad direction, such as that in which hero enters the cabaret, knocks out the villain and exits. There is nothing that leads up to the incident. Hero just appears suddenly on the scene, mechanically goes in and attacks the villain because he is caressing hero's fiancee, whom he refuses to speak to, turns around and walks out. It's too much "on again, off again."

Billing It As a Story of Stage Life May Attract

Box Office Analysis for the Exhibitor

Stories dealing with theatrical life are always more or less favorably received by majority of picture patrons and as such "The Golden Gallows" will give average satisfaction. It might have done a little better than "average" had the star been giving a stronger supporting company and the direction been more consistent and smooth. The story develops into a very hackneyed affair which was the biggest handicap of all.

By this time, if you have played the star's previous releases, you ought to know just how she stands with your clientele and whether or not they have taken to her. She is nicely photographed in this and wears a number of pretty gowns. That feature might be mentioned to entice your women patrons. Catchlines will do to give an idea of the story if you think it necessary to let them know what it is about.

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Excellent Performance of Barrymore Stands Out Above All Else

Lionel Barrymore in
"BOOMERANG BILL"
Cosmopolitan Prod.—Paramount

DIRECTOR ..... Tom Terriss
AUTHOR ..... Jack Boyle
SCENARIO BY .....Doty Hobart
CAMERAMAN ..... Al Liguori
AS A WHOLE.....The fine acting of Barrymore makes it worth while; theme may not appeal to everyone
STORY.....The not unfamiliar self-sacrifice theme carried out to an unhappy ending
DIRECTION.....Brings out story's dramatic qualities convincingly and gives star fine prominence and capable supporting cast
PHOTOGRAPHY ..... Fair
LIGHTINGS.....Occasionally too bright on players' faces
STAR.....Holds the attention always by his splendid handling of crook role
SUPPORT.....Marguerite Marsh capable; others Margaret Seddon and Matthew Betts
EXTERIORS.....Some familiar New York streets
INTERIORS ..... Suitable
DETAIL ..... Ample
CHARACTER OF STORY.....Crook "pulls" his last job to secure money for sweetheart, who marries while he is serving time for the theft
LENGTH OF PRODUCTION.....5,489 feet

At the time it was announced that Jack Boyle's story would be picturized, those who had read the story looked wise and said that it ought to make a corking good picture because it was a fine story. But after seeing the picture and the performance of Lionel Barrymore, it seems safe to say that without his excellent work, regardless of Director Tom Terriss' effort, "Boomerang Bill" would probably not have made such a fine picture, which is to say that it is Barrymore's portrayal that puts it over.

The chief characteristic is self-sacrifice that mingles heart interest and pathos in convincing fashion and carries out the pathos to the very end, not the conventional happy ending, but a tragically unhappy one. Director Terriss has secured excellent results in his handling of the more dramatic moments. They are "heavy" to be sure, but serve to drive home facts in a very definite way. Individually effective touches throughout, giving a better appreciation of the principal character, such as his devotion toward the little Chinese girl, all stand out splendidly. And it is more the way Barrymore plays "Boomerang Bill" than the story of "Boomerang Bill."

The reason why Bill robs a bank and spends a term in prison for it is the weak spot. It is probable that a man would commit such an act to save his sweetheart, but when it comes to saving her mother it would seem that there would be an easier way out. And a man who was supposed to be as keen as Bill was, would certainly have found another way without risking his future happiness by "pulling one more job." The self-sacrifice theme takes another inconclusive term when the girl decides she must marry so that she can obtain the money necessary to send her mother to the country. By so doing she breaks her promise to her lover in prison, whom she still loves. Just how she figures marrying a man she does not love is the right thing to do, is not convincing.

Chicago Bill, nicknamed "Boomerang Bill," decides to be a crook no more once he finds himself in love with Annie, whom he first met when Tony the Wop insisted upon dancing with Annie against her will. Bill sees that Tony doesn't annoy her further. And so it is Tony that puts the police upon Bill's tracks after the bank robbery. Annie promises to wait for him until he is released from prison, but in the meantime her mother's health demands that she go to the country, so Annie marries while the broken-down Bill spends his remaining days with only the companionship of the little Chinese girl he had befriended as a babe.

Work of Star Should Please No Matter How the Story Strikes Them

Box Office Analysis for the Exhibitor

"Boomerang Bill" is worth seeing if for no other reason than the performance of Lionel Barrymore. He adds one more triumph to his list of screen portrayals in his role of "Boomerang Bill" and one that seems certain to create a favorable impression regardless of what they may think of the story and whether or not it appeals to them. Use his name extensively and keep reminding them of the splendid work he does in this picture.

You can also mention Director Terriss' name, recalling such of his productions as "Dead Men Tell No Tales" and "The Heart of Maryland." The title can be exploited inasmuch as your folks may have read the story in one of the monthly fiction magazines. You can interest some by saying that many of the exteriors were actually taken in lower New York City.

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Mary Anderson in
"TOO MUCH MARRIED"
Associated Photoplays—State Rights

DIRECTOR ..... Not credited
AUTHOR ..... John W. Grey
SCENARIO BY .....Florence Bollers
CAMERAMAN ..... Stephen B. Norton
AS A WHOLE.....Fairly amusing farce comedy with some familiar complications though affording average entertainment
STORY.....Has a tendency toward the bedroom farce variety but never becomes vulgar or offensive
DIRECTION.....Smooth and although mostly straight stuff, is capable and sufficient for the most part
PHOTOGRAPHY ..... Average
LIGHTINGS ..... All right usually
STAR.....Does satisfactory work but nothing out of the ordinary
SUPPORT.....Roscoe Karnes and Jack Connelly leading men who fulfill requirements
EXTERIORS ..... Suitable
INTERIORS ..... Too much similarity
DETAIL ..... Fair
CHARACTER OF STORY.....Girl marries secretly and immediately separated from her husband encounters all kind of difficulties in trying to recover him
LENGTH OF PRODUCTION.....About 5,000 feet

"Too Much Married" lives pretty well up to the title selected for it, in fact very much so as far as the heroine is concerned. She's actually married to one man while two old friends, misunderstanding matters, insist upon believing her married to another. And so the complications arise in this fairly amusing farce comedy that offers an average entertainment which might possibly have been made into an even better picture through stronger and more humorous situations and by-play.

After the complications begin to pile on the story takes on a bedroom farce twist in that the elderly couple who have discovered the girl's secret marriage insist upon having her and her "husband" join them in their automobile tour. Circumstances prevent the girl from explaining that the man is not her husband and there are reasons also why the man cannot say that the girl is not his wife.

A fair suspense in connection with the stolen necklace is maintained until the very end. The spectator does know who took it but you are kept guessing as to the reason and the identity of "Mr. Trevor." In this matter particularly the direction is first rate and while the production is nothing to brag about, nor does it aim at any high lights, still it suffices for the story at hand and offers a picture that will likely please the average audience.

Immediately following the marriage of Mrs. De Courcey's daughter, Bob Holliday and Betty Colford, guests at the wedding, decide to make use of the minister while he is there and marry secretly. Trevor, another guest, overhears the plan, serves as a witness and promises to keep the secret. The reason for the secrecy is that Holliday will lose a fortune if he marries before he is twenty-five. Bob goes ahead to Maple Grove Inn where Betty is to join him, but meantime a necklace, the gift of Trevor to the bride, is missing and the guests are detained and searched. Trevor drops the necklace in Betty's bag, follows her to Maple Grove and registers for himself and Betty as Mr. and Mrs. Brown, while Bob, injured when his auto turned over, is detained elsewhere. Things happen fast from then on until finally Bob and Betty are reunited while Trevor explains that he is an architect and desiring to secure the De Courcey contract had given the bride the necklace, but since it was only an imitation wanted to retrieve it before the fact was discovered.

Will Please Enough of Any Average Crowd

Box Office Analysis for the Exhibitor

Exhibitors who find a need for an occasional comedy of this variety will find "Too Much Married" a suitable offering and one that will please a majority of any average audience. It has some amusing situations that are well carried out and although it is not one that is likely to cause much audible laughter, still it is amusing and will go nicely on almost any program.

At a daily change theater on Broadway it was shown in connection with another feature made by one of the bigger producers and if comparisons were to be made, "Too Much Married" would stand the test well enough even though it probably couldn't brag about a staff of artists behind it. It isn't probable that Mary Anderson is as popular as she would have to be to warrant the use of her name. However, you have a title that can be played up nicely with catchlines and will serve in conjunction with stunt advertising and exploitation.

PYRAMID PICTURES, INC.,
and
THE PYRAMID PLAN

PYRAMID Pictures, Inc., was organized for the purpose of producing sixteen or more real box office attractions each year to be sold to the exhibitor at fair and honest prices that will enable him to make money. The Company is headed by Walter E. Greene, formerly Vice-President of Famous Players-Lasky, President of Artcraft and one of the organizers of Paramount.

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"MY Old Kentucky Home," Pyramid's first production, is completed. A story from the pen of Anthony Paul Kelly, it was directed by Ray C. Smallwood with an all-star cast including Monte Blue, Sigrid Holmquist, Julia Swayne Gordon, Lucy Fox, Arthur Carewe and Frank Currier.

PYRAMID'S second and third pictures, "The Queen of the Moulin Rouge," with Monte Blue, directed by Ray C. Smallwood, and "The Mayor's Wife," an Anna Katherine Greene story with Betty Blythe as the star and Kenneth Webb as director, are both in production now.

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PYRAMID PICTURES, INC.

Pearl White Has Story Dealing With Stage Life

Pearl White in
"THE BROADWAY PEACOCK"
Fox

DIRECTOR .....Charles J. Brabin
AUTHOR ..... Julia Tolsva
SCENARIO BY .....Charles J. Brabin
CAMERAMAN ..... George Lane
AS A WHOLE.....Deals with stage life and will interest everyone who fancies this element as entertainment
STORY.....Good inasmuch as it does not resort to the sugar-coated happy ending
DIRECTION.....Satisfactory; doesn't use any superfluous footage in telling the story
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Average
STAR ..... Does good work
SUPPORT.....Fair; Joseph Stryker shows little personality; Doris Eaton cries sincerely
EXTERIORS ..... None
INTERIORS ..... Suitable
DETAIL ..... Suffices
CHARACTER OF STORY.....Actress after avenging the sweetheart who deserted her for the girl she had befriended, finally makes amends for the damage she did at the loss of her own happiness
LENGTH OF PRODUCTION.....4,380 feet

Once more Pearl White has left off her stunts of "serial" days and secured a story that requires more dramatic and less physical action on her part. "The Broadway Peacock" is just about what you would expect it to be from its title—a story dealing with the stage and the life of one of its stars who is affectionately termed by her friends "The Broadway Peacock."

The story is not particularly original nor distinctive but there is one feature of it that rather lifts it out of the ordinary and that is the ending. Instead of patching up the broken romance and finishing it all sweet and pretty with the actress in the arms of the lover who deserted her, they stick to things as they would be more likely to happen in real life. Perhaps it will furnish a surprise, too, because it isn't likely that the preceding sequences will ever lead folks to figure out the ending as it really is. The actual final shots are just a little too abrupt. The star is shown drinking a toast at a Christmas dinner and from her actions it looks as though she were about to drink a poison. And further, she drops the glass from her hand immediately after the drink. Then they flash "The End." It's a trifle too sudden.

Pearl White adapts herself to the role splendidly and seems sincere. Just why she affects a swagger walk when carrying out her revenge upon the fellow who deserted her isn't clear. She wears some of the Paris gowns which the New York newspapers have already given a share of publicity and in one scene shows of a chinchilla wrap to excellent advantage. She is given only a fair supporting cast which includes Joseph Stryker, Doris Eaton, Harry Southard and Eliabeth Garrison.

Myrtle May, hostess of the Dansant Rouge, falls in love with Harold Van Tassel, son of a rich, aristocratic family. They become engaged but Myrtle gradually notices a change in Harold and suspects his attention to Rose, a young girl whom Myrtle has befriended and brought int oher home. On one occasion Rose is confiding in Harold her objections to a certain man-about-town who persists in annoying her. Myrtle finds the two in what she considers an embrace and orders them to leave her house. She is heartbroken but decides to make Harold pay for what he has done. She goes to his mother's home and tells her her story and brands Rose, now companion to Harold's mother, as disreptable. Harold and Rose are then dismissed from the house, but reinstated when Myrtle, after a change of heart, tells the mother she had exaggerated facts. Harold marries Rose while Myrtle goes back to her friends.

Will Thoroughly Satisfy Those Who Like the Atmosphere

Box Office Analysis for the Exhibitor

Pearl White's followers will likely be well pleased with her latest production, "The Broadway Peacock," and where she is not so popular you can probably count on the title to attract attention because if they are interested in pictures dealing with stage life they will have a pretty definite idea of what they may expect to see by the title's suggestion.

You can promise them that the star wears some of her new Parisian gowns in the picture. This will do to get the women interested and the use of stills in the lobby will be another help. Catchlines for your program prior to the showing could read: "Does revenge satisfy? It didn't in the case of 'The Broadway Peacock.' See Pearl White's latest production and learn why."

Mary Miles Minter in Story Dealing With Religion of Pennsylvania Dutch

Mary Miles Minter in
"TILLIE"
Realart-Paramount

DIRECTOR ..... Frank Urson
AUTHORS....Helen R. Martin and Frank Howe, Jr.
SCENARIO BY .....Alice Eyton
CAMERAMAN ..... Allen Davey
AS A WHOLE.....Not an especially bright feature but may interest because of theme of which it treats
STORY.....Bears a resemblance to a recent photoplay story; effective love interest
DIRECTION.....Makes good use of the more dramatic moments; allows story to drag once or twice
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
STAR.....Does good work in role that doesn't permit her to appear very attractive
SUPPORT.....Several effective characterizations, notably that of Lucien Littlefield; Noah Beery good except for his "property" whiskers; Lillian Leighton fine in very small part
EXTERIORS ..... Pretty
INTERIORS ..... Not very many
DETAIL ..... All right
CHARACTER OF STORY.....Daughter of Pennsylvania Dutch farmer refuses to marry man of her father's choice
LENGTH OF PRODUCTION.....5,125 feet

Not long ago Gloria Swanson was seen in an adaptation of Edward Knoblock's stage play, "The Shulamite" and in a great many respects "Tillie," written by Helen Martin, is similar to the Knoblock story. Both deal with the theories of the Dutch relative to the supremacy of man over woman and the idea that the woman is more or less of a chattel. The difference is slight. In "Under the Lash," the title of the Swanson picture, the heroine was the wife of a Boer, a South African Dutch colonist, while in "Tillie" the heroine is the daughter of a Pennsylvania Dutch farmer.

Both women, however, were subject to the iron will of their masters, the husband in the former case and the father in the present instance. The similarity is further carried out in that both heroines are rescued by the usual type of hero. But to stick to the current production, "Tillie"—it is a picture with more or less of a moral and as such is not the brightest form of entertainment obtainable. An adequate production, effective direction for the most part and several clever characterizations are features that help make it a picture that will in all probability satisfy a fair majority of any audience whether or not they happen to be in sympathy with the facts presented.

There is considerable mention of the Mennonite faith in the sub-titles and, while the spectator becomes adequately acquainted with the term and the sect it represents, still a definite explanation with the first reference would help to make it clear to those who may not know exactly what it is. Director Urson maintains as even interest most of the time and tells the story comprehensively and with few omissions. One sequence which he has neglected to complete is that in which the rich old Mennonite woman makes her will and all hands plan to participate in the inheritance although as far as the audience is concerned the old lady does not die.

Lucien Littlefield offers a splendid character portrayal as "Doc," the only friend of heroine Mary, although he seems a trifle inconsistent when he urges hero Forrest Stanley to leave the farm after he was really responsible for the start of the romance between the two. He does very good work, also Noah Beery, although his beard looks anything but real.

Tillie decides to run away from home rather than marry the man selected by her father. She is rescued by hero Jack, the former village school teacher, who loves Tillie and is returning to learn why she had not answered his letters. They are married.

Characterization and Atmosphere Likely to Appeal

Box Office Analysis for the Exhibitor

Folks who are interested in Mary Miles Minter and follow her pictures will find that she has a role somewhat out of the ordinary for her in "Tillie." She is not given any opportunity to wear pretty frocks or display her curls so you can assure them they will see her in something entirely different this time.

If you think the story will appeal you can say: "You have heard of the Pennsylvania Dutch and their strict laws concerning the supremacy of man over woman. See how the idea is carried out in 'Tillie,' Mary Miles Minter's latest production." Or, "Do you know what the Mennonite faith is? It plays a prominent part in the story of 'Tillie.'" You can use your own judgment with regard to mentioning the religious phase of the story.

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Some Short Reels

"The Ranger's Reward"—Universal

Type of production.....2 reel western

Art Acord and Laura LaPlante take the leading parts in "The Ranger's Reward," an amusing and pleasing western filled with action and romance. The picture is filled with sure fire stuff and is built along regular western lines. The production is, however, far above the average western; this is because the story is simple and convincing and the details all lead up to one climax. The story tells about a young cowboy who applies for a job as a ranger. He asks for a job for "me and myself," and explains that "myself" is the name of his horse. The girl's father is the captain of the rangers and he is induced to give the fellow a job. Down in the border hotel the smugglers are busy with lots of secret doings. While the chief is warning the bandits, his daughter is induced to enter the hotel and is made a prisoner in an upstairs room. "Myself," the horse, senses the danger and runs back for the boys. Art first saves the girl by lowering her down on a rope, before he plunges into the gang to rescue the chief. All ends as it should for this type of production. The horse is very intelligent and holds the attention when he is shown alone on the screen. "The Ranger's Reward" is one of the very best starring Art Acord. The situations are natural and the action rolls up faster as it approaches the climax. Details have been given due regard and the entire production has been carefully edited and finished.

"The Dog and the Thief"—Aesop's Fable—Pathe

Type of production.....1 reel animated cartoon

The moral brought out by Paul Terry's latest cartoon is:—"Beware of strangers bearing gifts." The story is told of a duck egg farm and the funny cat that helps the farmer. Outside the yard the fox tests his knife and waits his chance at a nice duck. A bulldog, however, stands watch and saves the lone duck from the fangs of the fox. But the fox does not give up hope and returns in a friendly way and offers the bulldog a bone. The dog not only refuses the bribe, but also proceeds to put the finishing touches on Mr. Fox. Some clever bits of animation are included in this fable which is well up to the high average set for this series. The animals have a human touch given them that will please and delight almost all audiences. The animation is good and the pranks are amusing.

"Watch Your Wallet"—Star-Universal

Type of production.....1 reel comedy

Eddie Boland and Billy Fletcher are the leading players in this single reeler. The action centers around a girl who is met at the railroad station by her father and two rival young men. A pickpocket mixes in with them and extracts papa's wallet. Fearing the detectives the wallet is slipped into one of the boy's pockets. Confusion follows and continues throughout the entire reel. The situations are not very novel and the comedy work not extra funny. Both young men make love to the girl, but she accepts the fellow who succeeds in capturing the thief. The girl's father apologizes to the young man for having suspected him and gives consent to the marriage. "Watch Your Wallet" is but an average offering presented in an ordinary way.

"Horse Sense"—Century-Universal

Type of production.....2 reel comedy

Harry Sweet and a very clever horse share the honors in this clever comedy "Horse Sense." The horse wakes up Harry by throwing him out of bed. Harry insists on calling himself "Doug" and his girl "Mary." He takes a long time to get on the horse and then rides only to the next house. Here he and his girl do some stunts in imitation of Mary and Doug. The second half of this amusing comedy takes place on a large steamer. The girl's father insists on sending his daughter away but Harry follows. All efforts to prevent him from embarking prove of no avail. The captain, first mate and father of the girl all help to add to the comedy business and provoke laughter. "Horse Sense" is one of the best of the series starring Harry Sweet. The part of the girl is played by Margaret Cloud and Bud Jamison plays the "heavy" captain. The gags are well timed and follow one another without much interruption. The comedy work is amusing and should please almost any audience.

"Schoolday Love"—Campbell—Educational

Type of production.....2 reel comedy

"Schoolday Love" is a fair combination of animal and kid stuff. Doreen Turner plays the part of the little school girl, and Laurence Licalvai is the boy who rides to school in a car of his own design. He has a hard time starting and when he opens the hood he finds the engine asleep. The hood contains a dog and a tread mill. A revolving sausage hangs up front and offers an inducement for the dog to run. At school a little game of ball is played by the animals. A monkey is the pitcher and a poodle acts as referee until the audience protests against his decisions. Then the boy and the girl play hooky and finding a cabin in the woods proceed to a game of Indians, but a lamp upsets and a possible tragedy is avoided by the quick work and rescue of the clever bull dog and the horse. "Schoolday Love" will hold the attention and the clever animal work that it contains will please and amuse. The children too are good and will gain the sympathy of the average fan.

Short Reels

"And Women Must Weep"—Bruce-Educational

Type of production.....1 reel literary

"And Women Must Weep" is one of the first of a new series by Robert C. Bruce called "Wilderness Tales." While retaining the pictorial qualities of the scenic so well recorded in the past by Bruce, the new series has an added interest in the form of sentiment and story. Breaking away from the man-and-dog type of scenic, Bruce has achieved in this new series a classical form of pictorial entertainment. The story is taken from the famous poem called "Three Fishers," by Charles Kingsley. The poet's lines form most of the titles and this is well suited to the beautiful photography and the splendid locations recorded. The story is a tale of the sea. Three fishermen leave their homes and wives and put to sea. Several days later two bodies are washed ashore and two wives mourn their loss. The third searches the rock bound coast in vain and watches every wave as it breaks on shore. She climbs the cliffs and scans the horizon in hope of finding her husband. Below, the waves of the sea are seen dashing against the rocks. The photography is excellent. Some of the shots of rock and water are splendid. The locations are all artistically composed. The story is well told and the sentiment touching.

This latest Bruce series is certainly the very best that he has done. It offers a classical entertainment that can be used in high class programs and safely shown to discriminating audiences. The story and plot provide sufficient human interest to hold the various scenes together, and at the same time help accent the beauty of the landscapes. The entertainment is refined and charming.

"Rich Man, Poor Man"—Hal Roach—Pathe

Type of production.....1 reel comedy

Love and romance in a fashionable hotel from the heiress down to the janitor are the themes of Hal Roach's latest. "Sunshine Sammy" and "Paul Parrott" play the leading comedy parts. The heiress pretends to be the maid and the janitor makes believe that he is a gentleman. At the grand ball the heiress refuses to marry the gentleman, but later when she discovers that he is the hotel porter her love for him is awakened. Quite a few laughs are recorded during the ball. The janitor's patent leather shoes pinch so hard that electric sparks shoot out from his feet. He takes them off and places them beside him not realising that they rested on the end of a lady's train. When she walks across the room the shoes ride after her. In rescuing the shoes the train and dress are torn away, but the sight is quickly covered with a cloak taken from a man. This time the man is left in his B. V. D.'s. The comedy gags follow one another in rapid succession and the laughs are fairly numerous. Will please and entertain the average audience.

"First Families in America"—Burton Holmes-Paramount

Type of production.....1 reel travel

Life in Indian villages is the subject of "First Families in America." Here you are shown Indian villages on the Mexican border and the various occupations of the natives. Building mud homes and many of the native arts are well illustrated. Close-ups show the women weaving baskets, making pottery, weaving and grinding corn. Bread is baked in a kiln shaped oven. A fire is first built in this clay stove which, when hot, is removed ashes and all. The loaves are then placed on the hot stone floor and allowed to bake in the accumulated heat. This primitive fireless cooker will amuse the feminine members of your audience. No matter how hot the climate you can always expect the Indian woman to wear her heaviest buckskin stockings. Other details of costumes and novel ways to do up long hair are illustrated in this very entertaining Burton Holmes travel reel. The picture is far above the average in subject matter and interest.

"The Touchdown"—Century-Universal

Type of production.....2 reel comedy

"The Touchdown" is a fairly amusing comedy with lots of college boy stuff and a snappy climax on the football field. Lee Moran takes the part of the farmer's son who drives his Ford to school. Both he and the dude are rivals for the hand of the professor's daughter. Hazing scenes employing electric current to shock the victims and a skeleton to frighten them, make up the central portion of this comedy. The finish includes some comedy work on the football field. Lee puts on a football suit by mistake and is thought to be one of the players on the field. Complications follow and after making several touchdowns, Lee finds that he not only won the game for the college, but also the charming daughter of the professor. Few of the gags employed in this production are original and the comedy work is barely up to the average. The action seems to drag in several spots and the laughs are not extra numerous.

"Grandfather's Clock"—Kineto

Type of production.....1 reel literary

The sub-titles are from the famous old song "Grandfather's Clock," by Henry C. Work. The scenes of the picture illustrate the titles and tell the history of the old hall clock that ran ninety years. "But it stopped short, never to go again, when the old man died!" The story is sentimental and will remind many of the days of long ago. The picture is not very exciting, but lays claim to charm and pretty sentiment. "Grandfather's Clock" will make a very restful program filler and please many who remember the old popular song. The photography is good and the detail well worked out. The clock keeps step with the life of the master and follows it from childhood to the grave. A nice little reel for special showings and Sunday entertainments.

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News of the Week in Headlines

Monday

Holiday.

Tuesday

Clara Kimball Young deal on with Metro. Sam Zierler to handle New York distribution.

Plans set for opening of annual convention of M. P. T. O. of New York in Albany.

Wednesday

Ricord Gradwell becomes managing director of Wid Gunning, Inc. Wid to devote time to production.

Distribution and rentals come in for important consideration at Albany.

American Releasing announces first six pictures. Promises one a week for first 20 weeks.

William Brandt denies break in harmonious relations with Sydney S. Cohen.

Thursday

Albany sounds keynote of Washington exhibitor convention: a workable arrangement of distribution with producers. United Artists' methods of dealing with small exhibitors attacked. One-third cut in rentals sought by exhibitors.

Sales reorganization at Goldwyn planned.

Friday

One-half cent a foot on foreign raw stock decided upon in Washington.

Charles L. O'Reilly and other officers of N. Y. M. P. T. O. re-elected. Convention votes confidence in Mary Miles Minter.

E. A. Schiller to handle Loew theaters in South and West.

New bill in Albany would give censors right to investigate books of companies.

Adolph Zukor suggests vigilance committee to protect industry's good name.

Bennie Zeidman may make two pictures for American Releasing. Tom Terriss Prod. may go through organization.

Saturday

Famous Players have 47 more releases this season, making total of 87 for year.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Viola Dana in Entertaining and Amusing Comedy Offering

Viola Dana in

"GLASS HOUSES"

Metro

DIRECTOR ..... Harry Beaumont
AUTHOR ..... Clara G. Kennedy
SCENARIO BY ..... Edith Kennedy
CAMERAMAN ..... John Arnold
AS A WHOLE.....Amusing and enjoyable comedy with star at her best in a thoroughly appropriate story
STORY.....A fairly new combination of comic complications provide suitable screen entertainment
DIRECTION....Very good; reaches an anti-climax at one point but interest is immediately revived in following situations
PHOTOGRAPHY.....All right; too many soft focuses attempted
LIGHTINGS ..... Good
STAR.....Delightful especially in her caricature of a "sensible" girl
SUPPORT.....Gaston Glass and Mayme Kelso suitable and do good work; adequate cast on the whole
EXTERIORS ..... Some night scenes well done
INTERIORS ..... Appropriate
DETAIL ..... Ample
CHARACTER OF STORY.....Rich girl suddenly thrown upon her own resources poses as "plain Jane" and secures a position as mentor for frivolous rich youth
LENGTH OF PRODUCTION.....About 5,000 feet

And again the Metro-Viola Dana combination comes forth with an enjoyable entertainment that is sure to satisfy everyone. The story is one of those complication affairs in which persons and facts become entangled in all sorts of compromising situations. There is plenty of humorous incident and laugh provoking business that puts the picture on a line with the few really amusing farcical pictures of the day.

Of course the star is largely responsible for the film's attractiveness. Her caricature of a familiar type of so called "sensible" girl marks her as one of the foremost of screen comedienne's and she certainly gathers the laughs for her performance in this sequence. Her make-up alone is enough to amuse them. She wears large, unshapely shoes with the toes turned up, a misfitting black brilliantine dress, thick rimmed glasses and has her bobbed hair pulled back off her ears. It is quite a contrast to what she looks like in the opening reels when she is a rich society girl who finally spends all her money in providing elaborate entertainments for her friends. The star has an opportunity here to show that she can dance as well as act and to prove that she's good at it, they have used the slow-motion camera so that you can see how it's done.

Joy Duval decides she will go to work when all her money is gone and she and her sister have nothing left but their beautiful home. They close the house and tell their friends they are going on a yachting trip. In reality Joy, in disguise, becomes an intellectual adviser to Billy Norton, whose Aunt Harriet wishes to subdue his desire for the frivolous things of life. Billy has no interest whatever in Jane, the named assumed by Joy. One night she secretly goes to her home and removes her valuables because a girl crook known as "Angel Face Annie" is reported to be burglarizing homes in that district. The same night Billy steals out on a secret lark. Both Billy and Joy, or Jane, are locked out and unknown to each other, sleep in the garage. When they are found returning together in the morning Aunt Harriet insists that they have eloped so Billy is forced to marry Joy. Other and more amusing complications follow.

Ought to Please Them All With This One

Box Office Analysis for the Exhibitor

You needn't be afraid to book this one without seeing it for if your patrons want comedy at all they will be thoroughly well satisfied with Viola Dana's latest, "Glass Houses." They are probably pretty well acquainted with the type of comedy in which she is usually featured, and they are generally quite amusing and contain a number of fine situations. You can make promises for "Glass Houses" and show them some stills of the star in her caricature get-up.

The story is so full of complications that it is a bit difficult to get catchlines that will interest and at the same time not give away the story. Try and convince them in other ways that they will be well satisfied with Viola Dana's current release. You might say that Gaston Glass is her leading man. Also recall any of the star's recent productions you may have shown.

Personality of Star Helps Cover Up Familiar Story

Katherine MacDonald in
"HER SOCIAL VALUE"
Associated First National

DIRECTOR ..... Jerome Storm
AUTHOR ..... Gerald C. Duffy
SCENARIO BY ..... Gerald C. Duffy
CAMERAMAN ..... Joseph Brotherton
AS A WHOLE.....Presence of star and her personality greatly relieve hackneyed situations
STORY.....Familiar love and sacrifice theme that is given no new twist in this repetition
DIRECTION.....Average; provides suitable atmosphere and allows star plenty of prominence, and wisely so
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR....Particularly appealing and convincing even though the role isn't at times
SUPPORT.....Roy Stewart very good as leading man; Betram Grassby, the villain; adequate cast on the whole
EXTERIORS ..... Not many
INTERIORS ..... All right
DETAIL ..... Requisite
CHARACTER OF STORY.....Poor girl married to rich man divorces him when she learns she is ruining his career; later they are reunited
LENGTH OF PRODUCTION ..... 5,140 feet

At an up town vaudeville house where "Her Social Value" was reviewed, it seemed to be wholly the personality and charm of Katherine MacDonald that kept them in their seats to watch the picture after six vaudeville acts had brought the program past the hour of ten. From the audible remarks of people all around it was obvious that they had come to see the star and evidently she satisfied them for it was near midnight when the feature was over and they were waiting for the end.

The story is already familiar to picture patrons, and the situation in the main has been used time and again in one way or another so that there is little to talk about in that connection. It is the old case of a poor girl marrying a rich man and the subsequent realization on her part that she does not belong in his social sphere. The following sacrifice by the wife is one that never seems convincing nor probable no matter how well it is handled. Just how a woman, deeply in love with her husband, could pretend to elope with another thereby providing a way for his freedom is hard to understand and if it ever happens in real life no one ever hears about it. It is decidedly a film situation.

Director Storm presents the picture adequately and tells the story in a straight-forward fashion, manages to maintain an even interest as well as to keep the ending from becoming obvious. Until the very end the spectator doesn't know whether there will be a reunion or whether the wife's sacrifice will meet with no reward. He gives Miss MacDonald every opportunity to allow her personality to win the audience. She is splendidly photographed and always pleasing.

Marion, a sales-girl, marries James Lodge, a wealthy architect. Shipley, a financier, has given Lodge the contract for the plans of a big terminal in the hope that Lodge will marry his daughter. Shipley cancels the contract when Lodge marries Marion and gradually his friends desert him because of his marriage to a shop girl. Marion, realizing she has spoiled her husband's career, pretends that she is eloping with Trent, a friend of Lodge's. A divorce follows and Lodge disappears. Marion decides to search for him until she finds him. Meantime Trent tries to secure Lodge's plans for the terminal which are in Marion's possession. She foils him and later finds her husband out west and there is a reunion.

If They Like the Star They'll Like the Picture

Box Office Analysis for the Exhibitor

It would appear that Katherine MacDonald has a fair following and in that case perhaps it doesn't matter so much just whether the story is original or not. In "Her Social Value" she manages to carry the picture regardless of the fact that there is nothing very new in it. Her admirers will be thoroughly well pleased with her work in this one.

The women members of your clientele will probably be better satisfied with the story than the men so you might appeal particularly to them. For catch lines you could use: "Which shall be broken, a man's life or a woman's heart? Katherine MacDonald answers the question in 'Her Social Value.'" Or, if you want to use the other angle: "Can a poor girl marry a rich man and be happy? See what happens in 'Her Social Value.' Katherine MacDonald's recent release."

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Ibsen Play Serves as Screen Vehicle for Third Time. Nazimova Excellent

Nazimova in
"A DOLL'S HOUSE"
Nazimova Prod.—United Artists

DIRECTOR ..... Charles Bryant
AUTHOR ..... Henrik Ibsen
SCENARIO BY .....Peter M. Winter
CAMERAMAN ..... Charles Van Enger
AS A WHOLE.....Opinions regarding it more than likely to be divided; will please "high brow" clientele
STORY.....The third time Ibsen's play has been attempted on the screen; doesn't completely fulfill film requirements
DIRECTION.....Has given entire attention to expression; some individually fine touches, especially in the way of suggestion
PHOTOGRAPHY.....Too many soft focus close-ups
LIGHTINGS ..... Not much variation
STAR.....At her best in latter dramatic sequence; over "frisky" as Torvald's "little squirrel" wife
SUPPORT.....Alan Hale effective as husband; Nigel de Brulier rather unimportant as Dr. Rank; Wedgewood Nowell suitable as the money-lender
EXTERIORS ..... Only one
INTERIORS.....Not attractive, but natural to the play
DETAIL ..... Good
CHARACTER OF STORY.....Wife incurs debt to save husband's life and years later when he discovers it, leaves him because of the upbraiding and accusations he flings at her
LENGTH OF PRODUCTION.....About 7,000 feet

Regardless of the splendid work of Nazimova in a role which she handles extraordinarily well and the effective direction of Charles Bryant it is a question whether or not Henrik Ibsen's play, "A Doll's House," adapted for the third time for the screen, will fill the position of an entertainment whose appeal is complete and universal. The film as well as the play is essentially for the students of Ibsen and Nazimova as Norah will interest those already acquainted with the artist and her style of interpretation.

On the other hand it is not at all unlikely that the Ibsen piece will be "over the heads" of the patrons in the majority of theaters throughout the country. They will not appreciate the Ibsen treatment of the situations which Director Bryant has so faithfully carried out. To be sure, they are, by this time, more or less acquainted with the unhappy ending but they will probably not quite understand the conclusion in this case. It will possibly seem abrupt and incomplete.

The director's entire effort seems to have been concentrated upon development and effective bits in the way of suggestion that register definitely, in the instance, for example, in which Norah's happiness is on the verge of collapse. The terror growing gradually in her mind reaches its height and the spirit of confusion is enhanced by the disorder of Norah's children. There are other equally fine "touches" but there is no pictorial appeal. Evidently the lack of it is quite intentional for the purposes of showing off the work of the artist to greater advantage. Everyone familiar with Nazimova will like her work in "A Doll's House." She is particularly splendid in the dramatic sequences but overdoes the "squirrel" maneuvers which serve to hold the love of Torvald, her husband.

Norah secures a loan from Krogstad, an ex-convict in which she forges her dead father's name for security. The money provides a trip South necessary to save the life of Torvald, Norah's husband. Six years later Norah is still amusing her husband with her childish capers and playing she is his "squirrel" and "lark" as well as being mother to their three children. Torvald becomes an official in the bank and dismisses Krogstad because of his prison record. Threatened with the exposure of her secret about the loan which she has almost paid back, Norah begs to have Krogstad remain. Torvald learns her reason and accuses her vilely. Finally she leaves her home, making Torvald realize his utter selfishness.

Will Delight Admirers of the Star and Students of Ibsen

Box Office Analysis for the Exhibitor

Admirers of both Ibsen and Nazimova will be thoroughly pleased with "A Doll's House," so if you number admirers of the star among your patrons you will be certain to satisfy them. Judging from the attendance at the Strand on the first night of the showing it would appear that Nazimova has a large following. Of course the star appeared in the stage version of the play in New York which would be another reason for a good many wanting to see her in the screen role here.

Since the play has been picturized twice previously, once with Dorothy Phillips and again with Elsie Ferguson, more recently, it would be well to make it clear that the Nazimova picture is a brand new adaptation and that the star also appeared in the stage play.

Nice Atmosphere, But Needed Action to Speed Up Story

Frank Mayo in
"TRACKED TO EARTH"
Universal

DIRECTOR ..... William Worthington
AUTHOR ..... Wm. J. Neidig
SCENARIO BY .....Wallace Clifton
CAMERAMAN ..... Leland Lancaster
AS A WHOLE.....Fine desert atmosphere but that alone is insufficient to make a picture entertaining.
STORY.....Lacks action, is slow moving and the ending obvious from the beginning
DIRECTION.....Had to do too much padding to stretch material to feature length
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Mostly natural
STAR.....Plays a good part of the role buried in sand
SUPPORT.....Good types; Virginia Valli leading lady
EXTERIORS .....Very beautiful desert shots
INTERIORS.....One or two unimportant ones
DETAIL ..... Adequate
CHARACTER OF STORY.....Girl saves life of man she believes is horse-thief, falls in love with him and then learns he is vice-president of big railroad
LENGTH OF PRODUCTION.....4,477 feet

Any amount of beautiful desert shots, rolling hills of sand and splendid photography provide fine pictorial effects and excellent visual appeal in Frank Mayo's latest Universal production, "Tracked to Earth" but these factors aren't quite sufficient to fulfill the requirements of entertainment. Sand, sand and more sand. That is about what you will find in the picture. There is one long sequence in which Mayo lies buried in sand and while he appears quite at ease, it becomes a bit agonizing on the spectator after a while, watching the repeated shots, first one of the star's head and face protruding from the earth and then one of heroine Virginia Valli. They continue shifting back and forth, a flash of Mayo and another of Miss Valli looking on.

Meantime nothing happens except that a title now and then informs you Mayo is being trailed and there's an occasional flash showing his pursuers. The story as presented is practically without action. There's a little in the beginning when the alleged horse thief escapes from his captors, but beyond that nothing exciting happens and the story resolves itself into a series of apparently aimless searches for the thief on the one hand and the thief's effort to escape on the other.

Frank Mayo as the hero who so successfully eludes his captors by burying himself in the sand with just his head protruding and with a bramble bush branch held in his mouth to conceal his face, fulfills requirements of the role, but other than crawl into the sand for the necessary scenes he is not taxed and is thoroughly capable of handling a much more active role than that of Charles Cranner, alias "Slipper Tongue." Not much effort has been made to keep the ending from becoming obvious. The spectator knows all the while that hero Frank is not really a horse thief, so when it develops that he is the vice-president of a railroad, it's no surprise.

Cranner is a railroad man who goes into the sand hills to catch robbers. He finds them and to hold them, steals their horses. The thieves get up a posse and hunt for a tree to hang Cranner as a horse thief, but there isn't a tree in the hills and he escapes while they're looking. Burying himself in the sand up to his ears and covering his face with a weed, he is safe until Anna, a cowman's sister, comes along with her dog. She arrests him with her gun in hand, but his name isn't "Slipper Tongue Cranner" for nothing. Between her house and the sand grave he alternates in playing hide-and-seek with the posse until government men come, arrest the real robbers and Cranner makes known his identity to Anna, who has fallen in love with him.

May Satisfy if They Don't Mind It Being a Bit Slow

Box Office Analysis for the Exhibitor

If you think plenty of attractive desert atmosphere and the unique idea of hiding in the sand, the two outstanding features of "Tracked to Earth," sufficient to satisfy your patrons, you can safely show them Frank Mayo's latest offering. On the other hand, if they demand action in a picture of this kind, they will hardly accept it because it's almost entirely lacking.

Should Frank Mayo's name have a drawing power, give it good prominence and you ought to be able to get them interested if you can secure a short trailer showing Mayo buried in the sand and give it to them prior to the showing date. Catchlines run with it would also attract. And of course promise them some beautiful desert scenes, fine photography, etc.

Fannie Hurst Story Splendidly Handled by Frank Borzage

"BACK PAY"
Cosmopolitan Prod.—Paramount

DIRECTOR ..... Frank Borzage
AUTHOR ..... Fannie Hurst
SCENARIO BY ..... Frances Marion
CAMERAMAN ..... Chester Lyons
AS A WHOLE.....An interesting picture of the regeneration formula; plays hide-and-seek with the censors successfully
STORY.....Deals with a girl who cannot make up her mind just what kind of a life she wants to live; hard to sympathize with her
DIRECTION.....Quite effective usually; provides an agreeable production and handles situations with good judgment
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
PLAYERS.....Seena Owen sincere in her interpretation; Matt Moore the only one who gains your sympathy; Barney Sherry a representative type
EXTERIORS .....Pleasing rural shots
INTERIORS ..... Suitable
DETAIL.....Occasionally too drawn out
CHARACTER OF STORY.....Girl leaves small town and sweetheart for the pleasures afforded by the metropolis, but later returns to the old life after having married the former sweetheart, who dies
LENGTH OF PRODUCTION.....6,460 feet

Fannie Hurst's story has been modified considerably to conform to censorship requirements and it must be admitted that the situation has been gotten around a manner that leaves no doubt in the minds of the spectators as to what is intended and still fulfills the demands of those who decide what is permissible and what isn't. Of course the heroine, Hester Bevins, is not provided with a flock of admirers as in the story, but her relations with "Wheeler, of Wall St." are made quite obvious in as respectable a way as possible, a situation that at best, is much better off the screen no matter how delicately it may be presented.

On one occasion Hester asks Wheeler to buy her a $20,000 chinchilla wrap, but the spectators wait in vain for her wish to be gratified. She never gets the coat. In fact Hester's wardrobe isn't as lavish as you might expect it to be. A variety of negligees seems to be her long suit. In connection with the chinchilla coat a fashionable furrier's name appears in a close-up of the tag bearing the price. Later on a certain undertaking establishment is also given a bit of publicity.

Miss Hurst has made her heroine of a very changeable frame of mind. She can't seem to decide just what sort of a life she wants to live. Even regardless of the fact that she loses your sympathy through her relations with Wheeler, played by Barney Sherry, her character is too inconsistent. Director Borzage has done very well with the story nevertheless, and through effective sentiment he lessens the more unpleasant phases to a considerable degree. At times he is inclined to over emphasize, such as in the final scenes between the girl and the war hero whom she marries in order that his last days may be happy ones. This charitable act would have been really sincere and proven an even stronger conclusion for the story if the girl had denounced her old life upon her marriage. The following scenes drag anyway and since she renounces Wheeler finally it would have been much more effective is she had done it previously.

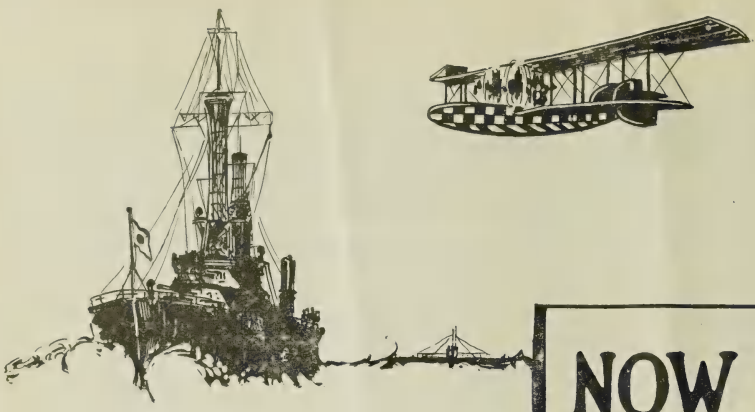
Matt Moore as the country sweetheart who never gives up hope that some day Hester will return and marry him, goes to war and returns blinded and with one lung gone. Moore's is the one sympathetic role in the picture and he handles it splendidly. Seena Owen is sincere as Hester. The photography throughout is excellent and there is a fine rural atmosphere in the early reels.

You Can Tell Whether or Not Your Patrons Will Like It

Box Office Analysis for the Exhibitor

It is likely that "Back Pay" will find a good many who will be satisfied and consider it a good picture. It will depend largely upon individual taste and the type of story that appeals to people singly rather than as a whole. Probably in the outlying districts the picture will be popular and with everyone who is interested in the regeneration idea, it will prove attractive.

Even those who may object to "Riverside Drive apartment de luxe" phase of it will find it difficult to point out any particular bit that is objectionable. Director Borzage has carefully seen to that. You can tell pretty well just how it will go in your house and can figure accordingly. Seena Owen and Matt Moore as the principals deserve mention as well as Director Borzage, who is best known for his production of "Humoresque." Paramount's press sheets will furnish you with exploitation suggestions.



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BIG AS A FEATURE IT IS A FEATURE!

Little in This That Makes For Entertainment

Gareth Hughes in
"I CAN EXPLAIN"
S. L. Prod.—Metro

DIRECTOR ..... George D. Baker
AUTHOR ..... Edgar Franklin
SCENARIO BY ..... Not credited
CAMERAMAN ..... Rudolph Bergquist
AS A WHOLE.....Too much helter-skelter action and combination of weak situations that are not interesting
STORY.....Hard to tell just what it is supposed to be, whether dramatic comedy, burlesque or comic opera
DIRECTION.....Ordinary; has the players running around like jumping jacks and with little evident purpose
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Suitable
STAR.....Doesn't stand out any more than his supporting company; poor choice of role for him
SUPPORT.....Includes Grace Darmond, Herbert Hayes and Victor Potel
EXTERIORS ..... Some pretty ones
INTERIORS ..... Adequate
DETAIL ..... Confusing
CHARACTER OF STORY.....Jealous husband accuses youthful business partner of stealing his wife. The fight ends in South America
LENGTH OF PRODUCTION.....About 5,000 feet

If they could find another story for Gareth Hughes as appropriate as the adaptation of "Liliom," which was called "Little Eva Ascends," he would probably be able to hold the stellar position to which he has recently been elevated, but with such material as "I Can Explain," it isn't likely that he will be able to gain much of a following. He needs especially good stories and not the helter skelter variety of what-not that is contained in this piece.

Just what the original story was, or rather just what it was intended to be, is hard to tell from the picture. It starts off as a form of eternal triangle, seems to switch to slap-stick comedy and takes a comic opera twist for a finale. It is not consistent to any form of entertainment and the mixture that has been made of it is of haphazard order. The continuity is poor and Director Baker must have had a hard time.

The players appear to be staging a contest to see who can cover the most ground. It's a case of "you chase me and I'll chase you" from beginning to end. It just runs away with itself.

The attempts at comedy are far from being successful. They resort to such slap-stick tricks as the hero kicking the President of a South American Republic a la Charlie Chaplin. The comic opera business is more or less of a burlesque, but it isn't good enough to get any laughs. Hughes works hard and strenuous at times but the poor story was too much of a handicap for him to overcome. Grace Darmond is the leading lady and Herbert Heyes her jealous husband. Victor Potel has grown a mustache and essays to play in features instead of the two reel comedy with which he has been associated in the past.

Jimmy Berry, junior partner of the firm of Dawson and Berry, is accused by Dawson of being too friendly with the latter's wife. Mrs. Dawson explains that Jimmy was only helping her to invest money in her husband's firm that would help him carry out his plans for a branch in South America. Another incident in which Jimmy and Mrs. Dawson are found together in the office by Mr. Dawson is not as easily explained and Dawson plans to ship Jimmy to South America. When the two arrive there Mrs. Dawson also appears as a passenger, further arousing the husband's ire. Jimmy is acquainted with the President and is taken to the palace with Mrs. Dawson, while Mr. Dawson is arrested for insulting the lady whom the President believes is Jimmy's wife. Numerous complications and frustrated escapes follow with matters all smoothed out for the happy finish.

Won't Do if Your Folks Are At All Critical

Box Office Analysis for the Exhibitor

You can't do very much with this unless your folks are easily satisfied. The story is weak and Gareth Hughes probably isn't well enough known as a star to get them in on the strength of his name. A double feature day program would be about the best place to fit it in because you're liable to hear some kicks if you give them this alone.

It may be that some of your patrons read the story in the Argosy All Story Magazine and for their benefit you might mention the fact. If you think catchlines will attract their attention you can use some based on the theory of a husband's jealousy. You can also recall Hughes' picture, "Little Eva Ascends," if you played it, although they're going to be disappointed if they expect "I Can Explain" to be equally as good.

English Made Comedy Not Likely to Satisfy American Audiences

Hepworth Picture Play
"ALF'S BUTTON"
Associated First Nat'l Pict.

DIRECTOR ..... Not credited
AUTHOR ..... W. A. Darlington
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....A good idea, but it has not been taken advantage of; very mild comedy with few laughs
STORY....A repetition of sequences; much too slow moving to provide proper humorous entertainment
DIRECTION.....Poor; just lets opportunities slip by that might have made it a great comedy
PHOTOGRAPHY.....Not up to standard; double exposures bad
LIGHTINGS ..... Fair
PLAYERS.....Leslie Henson, English comedian, has keen competitor in John McAndrew in role similar to the popular "Bill" in "The Better 'Ole"; Alma Taylor does good work but is poorly photographed
EXTERIORS ..... All right
INTERIORS ..... Adequate
DETAIL ..... Cockney titles good
CHARACTER OF STORY....Soldier in possession of magic button has but to rub it and a genie fulfills his desires
LENGTH OF PRODUCTION ..... 5,651 feet

Perhaps "Alf's Button" did make the Prince of Wales laugh, but then the Prince of Wales is English. So is "Alf's Button." Therefore it is logical that mutual understanding and appreciation provided a successful combination. But just how American audiences can be expected to find the picture amusing when there are such fun makers as Lloyd, Chaplin, Keaton and a few others capable of drawing continuous laughs is hard to say. They are bound to make comparisons in which the English comedy will be likely to make a poor showing.

The failure of "Alf's Button" to register a definite comedy entertainment is due largely to poor direction which, in turn, is preceded by a disconnected and badly constructed continuity. The story's basic idea is fairly original and might have been worked into really humorous situations instead of a series of disconnected sequences that seldom come anywhere near the "laugh" mark. A brass button made from the original Aladdin's lamp serves the hero in a manner similar to that of the famed lamp. In this connection there are some first rate comedy opportunities that the director has almost completely overlooked. This is especially true in the war episodes with the hero and his pal Bill in a dugout. Then there is one other sequence, the harem scene, which contains about one mild laugh—where Bill is taking a bath and the genie suddenly changes the scene from a bath to a barn with Bill, minus his clothes, finding himself in a pile of hay.

The production values are ordinary. The photography is very bad at times and the double exposure stuff is way off. Leslie Henson, a well known English comedian, does satisfactory work in the leading role, and John McAndrew, as Bill, appears much more at ease and has a more impressive comedy sense than Hensen. Alma Taylor is effective as Liz, Alf's sweetheart, but she is usually photographed to disadvantage.

Alf accidentally discovers that he possesses a brass button which, when rubbed by him, summons a genie. The genie fulfills all the wishes and desires of Alf, even to supplying him with a goblet of beer when he is in a dugout. Again Alf asks to have some pretty girls to entertain him. Immediately the scene shifts to a harem. And so on, the genie answers the commands of the button until finally when Alf is discharged from the army he marries Liz and she returns the button to the genie after he promises to fulfill her last request—she asks for a son and gets three.

Better See This One and Decide Whether It Will Do

Box Office Analysis for the Exhibitor

This may do very well and prove a worth while comedy with English audiences, but it seems doubtful if the picture will satisfy American fans who are familiar with comedians like Charlie Chaplin, Harold Lloyd and the others. "Alf's Button" is too slow moving. It should have been speeded up by the director or at least the editor should have been able to do something with it in the way of cutting. In its present footage it is much too long for the material contained.

You will have to rely upon catchlines and exploitation as you see fit to get them interested and above all secure a good musical accompaniment for it will have a lot to do with improving the tempo and helping the slow parts to appear less draggy. By referring to the hero and his quest for pleasure through the magic button you can probably attract their attention.

Mother Love Theme Given a New Twist in "Give Me My Son"

"GIVE ME MY SON"
George Hamilton, Inc.—State Rights

DIRECTOR ..... John Brunius
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....A new angle of the mother love theme presented in foreign dramatic offering
STORY.....Somewhat involved but maintains quality of coherence and stands out as unusual
DIRECTION.....Handles more dramatic moments effectively but otherwise is average
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Usually all right
PLAYERS.....Pauline Brunius plays mother role with considerable feeling; old nurse fine type; suitable cast
EXTERIORS ..... Quite pretty
INTERIORS ..... Adequate
DETAIL ..... Fair
CHARACTER OF STORY.....Woman married a second time finally recovers lost son of a former marriage. Her love for the youth is misunderstood by her husband, who does not know her secret
LENGTH OF PRODUCTION.....About 5,500 feet

The outstanding feature of this state rights offering, a product of the Swedish studios, is the new angle it gives to the mother love theme of which there have been any number released of late. But "Give Me My Son" is quite different from any of them and its basic situation altogether unusual, not only because it treats of a new phase of mother love but also because it gets away from the conventional happy ending. It is not tragic, but unexpected, and not what you think it will be. The denouement is particularly well handled.

"Give Me My Son" is dramatic throughout and there are no humorous incidents whatever, so the atmosphere becomes "heavy" occasionally, but this is obviously necessary and in all probability any attempt at comic relief would tend to spoil the dramatic effect. The production values are up to the standard and the settings and locations offer a pleasing variation. The photography also is good. Direction is of average calibre for the most part, although the more dramatic moments are quite effectively handled and approached in a manner that increases the interest to a proper pitch. It is accumulative.

The story is rather involved of itself and it has apparently been no easy job to put it in coherent shape and made fit for the American market. In this connection Lesley Mason deserves a share of credit for editing and titling the picture in a manner that makes it understandable and comprehensive. The flash backs are appropriately placed, too. Pauline Brunius, the featured player, portrays the mother with a good deal of feeling and incidentally she is one of the best dressed foreign players that has been seen. The supporting company is not named, but each one does suitable work.

Bertha Brenner had been married before and her father, angered by her secret marriage, had hidden her infant son from her. She received word of her husband's death and years later she is shown as the wife of Richard Brenner, a wealthy shipowner. There is a daughter, Alice, by the second marriage. During all the years Bertha never gives up the search for her son although she doesn't confide her secret to Richard. Suddenly a sailor appears and since he carries a book bearing the name of her lost son, Bertha, believing him to be her own child, arranges to have him live near her without telling him the reason. The youth mistakes her love for that of an older woman's infatuation for a young man. Also the husband begins to misunderstand. Finally Bertha sees her secret giving way when the boy and her daughter fall in love. It develops that the boy is not her son but knew him before he was killed from a fall on the ship.

Play Up the Heart Interest and Talk About the Unusual Situation

Box Office Analysis for the Exhibitor

Inasmuch as the story deals with an entirely new phase of the mother love theme, exhibitors ought to be able to interest their patrons in this without much trouble other than catchlines and sufficient exploitation to acquaint them with the unusualness of the story. If you think it best to tell them that it is a foreign production, or that they will be attracted by the fact and interested to see what other producers can do with the popular mother love and heart interest situation, then do so.

Or if, on the other hand, you think it best not to mention the picture's origin, it isn't necessary to do so, though they may sense that it is not from the American studios. There are no names to mention, so you will have to rely upon the title and catchlines to announce it.

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Domestic Drudgery and Mother Love in Unconvincing Story

John M. Stahl production
"THE SONG OF LIFE"
Louis B. Mayer—Asso. First National

DIRECTOR ..... John M. Stahl
AUTHOR ..... John M. Stahl
SCENARIO BY ..... Bess Meredyth
CAMERAMAN ..... Ernest Palmer
AS A WHOLE.....Long-winded and rambling production combining the problem of dirty dishes with mother love
STORY.....Unconvincing. Many scenes and episodes unrelated to theme. Attempts to include too much
DIRECTION.....Satisfactory, considering the material
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Plain
PLAYERS.....Try hard but are hampered by the unpleasant characters that they are supposed to depict
EXTERIORS ..... Good
INTERIORS ..... Correct
DETAIL.....Too much of it. .Many touches intended for local color only distract from story
CHARACTER OF STORY.....Mother attempts sacrifice for son whom she deserted as a baby. Dishwashing given as the cause of much domestic trouble
LENGTH OF PRODUCTION.....6,920 feet

"The Song of Life" is not a very harmonious production. It deals with the problem of the kitchen sink, but, failing to gain enough drama in this quarter, it introduces mother love and a young wife who becomes discontented with domestic life. Scenes from several recent successes are repeated. The mother becomes a servant and drudge very much as she does in "Over the Hill," but she finds her son while she is a prisoner in the hands of the police and this situation is not unlike the climax of "Madam X." The climax of "The Third Degree" is also repeated.

It is evident that John M. Stahl in his effort to register sure fire stuff overlooked the fact that his characters were not over attractive and their actions certainly do not deserve much sympathy. The mother deserts her home, husband and child because she resents dishwashing. Twenty-five years later she is discovered as a dishwasher in a New York restaurant. She becomes a servant in her son's home but keeps her identity a secret. The son spends his days writing a book picturing the hate he has for the mother that he hardly remembers while his wife goes out to work as a piano player in a music store. Here she meets the rich young man with a limousine and deserts her job. These are the three main characters in "The Song of Life."

The climax comes when the son shoots his rival and the mother assumes the blame. In the police headquarters, after being given a "third degree," she reveals the fact that she is the mother of the boy. The bad man, however, does not die of the pistol shot, but soon recovers enough to announce that he will not press any charges against the prisoner. The young wife regrets the trouble that she has caused and returns home to wash her own dishes.

Director Stahl has also added some kiddy and animal stuff. These scenes are attractive and amusing in themselves but distract from the story. The production in its present form is much too long and could be greatly improved by some radical cuts. Many scenes are quite unnecessary and only clog the progress of the drama.

Georgia Woodthrop plays the part of the mother who attempts to sacrifice herself for her son. Gaston Glass does some good work as the son while Grace Darmond takes the part of the young wife.

Housework Problems May Attract Women

Box Office Analysis for the Exhibitor

With editing and cutting "The Song of Life" can be put over and made attractive to a certain class of audience. If they are not over critical and do not demand a logical plot then you can play up the various points of this offering. Play up the housework and dishwashing angle. It is certain to attract the women patrons.

Advertise it as a drama of dishes and domestic problems but also mention the mother love and the sacrifice that the mother would make for her son. For a catch line you could use one of the subtitles which reads: "'Dishes—dirty dishes—morning, noon and night. I hate them, I hate you!' cried the wife as she closed the door upon her husband and child and walked out of their lives. This is one of the opening scenes in 'The Song of Life' playing at the blank theater."

Decorate the lobby with pots and pans and arrange one or two tie-ups with stores selling dishwashing machines and paper plates.

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Newspaper Story Makes Fair Entertainment

"EXTRA! EXTRA!"

Fox

DIRECTOR ..... Wm. K. Howard
AUTHOR ..... Julian Josephson
SCENARIO BY .....Arthur J. Zellner
CAMERAMAN ..... George Webber
AS A WHOLE.....An average entertainment. Will please those who like newspaper stories
STORY.....Stretches its material into feature length. Presents nothing distinctive
DIRECTION.....Makes the most of every situation. Excellent handling of cast
PHOTOGRAPHY ..... Good. Straight stuff
LIGHTINGS ..... Clear
PLAYERS.....Pleasing. Cast includes Edna Murphy and Johnny Walker
EXTERIORS ..... Good
INTERIORS.....Adequate. Newspaper office very good
DETAIL ..... Fair. Titles poor
CHARACTER OF STORY.....Reporter gets the big story and wins the daughter of the old newspaper man who failed
LENGTH OF PRODUCTION.....4,160 feet

"Extra! Extra!" as the title suggests, is a newspaper story. The action is based upon a clue that the city editor of the big newspaper gets and the young reporter is sent out to get the details of a deal which involves a corner in cotton. "Get the story," says the editor; "and don't come back if you don't." Determination, grit and cunning lead the reporter into adventure and romance, but these make a picture of only average entertainment value.

A weak point in the story occurs where the hero is made to misrepresent himself and gain his object by theft. The attractive side of the young fellow who gets what he is sent for regardless of the dangers involved is neutralized by the above action. The great heroes of American fiction have achieved their objects without lying or stealing. Other means may be justified, but these, seldom.

Director Howard has done well with the material with which he has to work. He has managed to keep things moving at all times and to hold the attention in spite of the scanty material. He took advantage of each situation and got the most out of it.

Johnny Walker does fair work as the cub reporter and Edna Murphy presents a pleasing type of girl in the part of the daughter of the old newspaperman and secretary to the millionaire. Willson Hummel does the character study of the veteran newspaperman. The rest of the cast includes Herschel Mayall, John Steppling, Gloria Woodthorpe, Theo. Voneltz and Edward Jobson.

An old newspaperman is fired for his failure to get a story and at the same time his daughter is the confidential secretary to the rich man who refuses to be interviewed. If she would tell her father what the report contained he could get his old job back again. Then the young man is sent out on the story and realizing the difficulties takes employment as a butler in the rich man's home. A worthless nephew is introduced. The climax comes where all three, the reporter, the girl and the nephew, attempt to rob the safe to get the papers. The nephew gets them first but, after an exciting automobile chase, the reporter steals the papers from him. The city editor, however, does not get the papers until he promises to reinstate the father of the girl.

Will Please and Satisfy Those Less Critical

Box Office Analysis for the Exhibitor

Newspaper stories make attractive screen material and this one will satisfy your people if they are not too particular. They will be attracted to the young fellow who makes every effort and overcomes all difficulties to get what he was sent for. Speak about this and present it as you would an average feature that should bring average results.

Johnny Walker has a very pleasing personality and as most of the action centers around him it would be good to mention his name in your announcements. The title is snappy and should help attract.

Talk about the old newspaperman and his daughter and mention the rich man who never was interviewed. If you run trailers use the scenes showing the safe robbery and the automobile chase that follows. This chase is quite thrilling and will help to get them curious. Catchlines based on the story should help. An advertising stunt in your local papers could be worked. Get them to give you half a column of white space and print a note on top that might read something like this: "The star reporter is out getting the story that is to fill this space. He has hired himself out as a butler to do it. He will have it tomorrow and you can see how he got it in 'Extra! Extra!' at the blank theater."

CURRENT RELEASES

ASSOCIATED EXHIBITORS, INC.
(Distributed through Pathe)

Playgoers Pictures, Inc.

Release Date		Footage	Reviewed
Sept. 11	Home-Keeping Hearts	5,000	10- 2-21
18	The Family Closet	5,000	9-25-21
25	Discontented Wives	5,000	9-25-21
	A Sailor-Made Man (Harold Lloyd)	3,846	11-27-21
Nov. 11	Anne of Little Smoky	5,000	1-15-22
	Reckless Chances (J. P. McGowan)	4,800	1-22-22

FAMOUS PLAYERS-LASKY CORP.

Dec. 4	Exit the Vamp (Ethel Clayton)	4,545	———
4	Get Rich Quick Wallingford (Cosmopolitan Prod.)	7,381	12-11-21
11	Don't Tell Everything (Reid-Swanson-Dexter)	4,939	12-18-21
11	Just Around the Corner (Cosmopolitan Prod.)	6,173	1- 8-22
18	The White Oak (Wm. S. Hart)	6,208	11- 6-21
18	Under the Lash (Gloria Swanson)	5,675	10-23-21
25	The Little Minister (Betty Compson)	6,031	1- 1-22
Jan. 1	Miss Lulu Bett (Wm. deMille)	5,904	12-25-21
1	Rent Free (Wallace Reid)	4,661	1- 1-22
1	Too Much Wife (Wanda Hawley)	4,227	———
8	Back Pay (Cosmopolitan Prod.)		———
15	A Prince There Was (Thos. Meighan)	5,553	11-20-21
15	A Lane That Has Not Turning	4,892	1-15-22
22	The Bride's Play (Marion Davies)	6,660	1-15-22
22	Nancy from Nowhere (Bebe Daniels)	5,167	2- 5-22
29	Three Live Ghosts (Fitzmaurice Prod.)	5,784	1- 8-22
	Forever (Reid-Ferguson-Fitzmaurce)	7,115	10-23-21
	Fool's Paradise (Cecil DeMille)	8,681	12-11-21
	The Last Payment (Pola Negri)	5,505	1-22-22
Feb. 5	One Glorious Day (Rogers-Lee)	5,100	2- 5-22
5	Saturday Night (Cecil DeMille)	8,433	1-29-22
5	The Law and the Woman (Betty Compson)	6,461	1-22-22
12	Moran of the Lady Letty (Valentino-Dalton)	6,360	———
12	Boomerang Bill (Cosmopolitan)	5,489	———
12	A Homespun Vamp (May McAvoy)	4,777	———
19	Love's Boomerang (Robertson Spec.)	5,562	———
19	Her Own Money (Ethel Clayton)	4,981	———
19	Midnight (Constance Binney)	4,653	———
26	The Red Peacock (Pola Negri)	6,735	———
26	A Game Chicken (Bebe Daniels)		———

REALART PICTURES CORP.
(Distributed Through Famous Players).

Star Productions

Oct.	The Case of Becky (Constance Binney)	5,000	8- 4-21
	Dawn of the East (Alice Brady)	5,392	10- 9-21
	The Speed Girl (Bebe Daniels)	4,697	11-20-21
Nov.	Her Face Value (Wanda Hawley)	4,718	11- 6-21
	Hush Money (Alice Brady)	4,819	11-27-21
	Morals (May McAvoy)		———
Dec.	The Love Charm (Wanda Hawley)	4,540	12-18-21
	First Love (Constance Binney)	4,862	12-25-21
	A Virginia Courtship (May McAvoy)	4,513	1-29-22

FOX FILM CORP.

Tom Mix Series			
	Trailin'	4,355	12 -4-21
	Sky High	4,546	12-18-21
	Chasing the Moon	5,092	2- 5-22
Dustin Farnum			
	The Devil Within	5,997	11-20-21
Shirley Mason Series			
	Queenie	5,174	10- 2-21
	Jackie	4,943	11-27-21
	Little Miss Smiles	4,884	1-22-22
Edna Murphy and Johnnie Walker			
	The Jolt		———
Barbara Bedford			
	Cinderella of the Hills	3,865	10-30-21
	Winning With Wits	4,435	1-15-22
Maurice Flynn			
	Bucking the Line	4,544	11- 6-21
	Smiles Are Trump	4,049	2- 5-22
	The Last Trail		———
William Russell			
	Desert Blossoms	4,175	12-11-21
	The Roof Tree	4,409	12-25-21
	Breath of the Pines		———
Pearl White			
	Any Wife		———
John Gilbert			
	Gleam O' Dawn	4,178	1- 1-22
Charles Jones			
	Bar Nothin' (Charles Jones)	4,311	10-16-21
	Riding With Death (Charles Jones)	4,110	11-13-21

FIRST NATIONAL

	The Idle Class (Charlie Chaplin)	1,916	10- 2-21
	Woman's Place (Constance Talmadge)	5,900	10-23-21
	Two Minutes to Go (Charles Ray)	5,920	10-30-21
	Red Hot Romance	6,142	11-13-21
	The Wonderful Thing (Norma Talmadge)	6,880	11-13-21
	Tol'able David (Richard Barthelmess)	7,118	11-20-21
	The Lotus Eater (John Barrymore)	6,875	12 -4-21
	All for a Woman	6,500	12-11-21
	R. S. V. P. (Charles Ray)	5,630	12-18-21
	My Boy (Jackie Coogan)	4,967	1- 1-22
	Vendetta (Pola Negri)	5,800	12-25-21
	The Sea Lion (Hobart Bosworth)	4,367	1- 8-22
	Hail the Woman (Thos. H. Ince)	7,460	1- 8-22
	Love's Redemption (Norma Talmadge)	5,889	1-15-22
Associated Producers			
Aug. 7	Cup of Life (Ince)	4,932	9-11-21
	Blind Hearts (Hobart Bosworth)	5,488	10-16-21
Nov. 7	The Silent Call (H. O. Davis)	6,784	11-20-21
14	Love Never Dies (King Vidor)	6,751	11-20-21
	Molly O (Mabel Normand)	6,800	12 -4-21

Release Date		Footage	Reviewed

GOLDWYN PICTURES

	The Sin Flood	6,000	9- 4-21
	Thedora (no release)	10,000	10-23-21
	Doubling for Romeo (Will Rogers)	5,304	10-30-21
	Pardon My French (Vivian Martin)	5,620	1- 1-22
	The Grim Comedian	5,509	1-29-22
	Poverty of Riches	5,641	11-27-21
	The Man from Lost River	5,693	———
	A Poor Relation (Will Rogers)	4,609	———
	From the Ground Up (Tom Moore)	4,495	10-16-21
	The Night Rose	5,630	———
	Be My Wife (Max Linder)	4,470	6-12-21
	The Man from Lost River	5,693	1-22-22
	The Glorious Fool	5,392	———
	Man With Two Mothers		———
	His Back Against the Wall	4,680	———
	Watch Your Step		———
	The Wallflower	5,228	———
	Grand Larceny		———

D. W. GRIFFITH

	Orphans of the Storm	13,400	1- 8-22

WID GUNNING, INC.

	Girl From God's Country	7,000	9-18-21
	Good and Evil	4,961	9-25-21
	The Old Oaken Bucket	5,000	10-23-21
	What Do Men Want (Lois Weber)	6,141	11-20-21
	Our Mutual Friend	7,698	12 -4-21

W. W. HODKINSON CORP.

Ward Lascelle Prod.			
	Rip Van Winkle	6,800	10-16-21
Benj. B. Hampton Prod.			
	A Certain Rich Man	7,000	10- 9-21
	The Mysterious Rider	6,000	10-23-21
Irvin V. Willat Prod.			
	Fifty Candles	5,600	1- 8-22
Winipeg Productions			
	God's Crucible	5,950	9-11-21
	Cameron of the Royal Mounted	6,000	1-15-22
Hugo Ballin Prod.			
	Jane Eyre		10-16-21
Dial Film Co.			
	The Light in the Clearing	6,500	11-27-21
Renco Film Co.			
	At the Sign of the Jack O'Lantern	5,193	1-22-22
Holtre Prod.			
	French Heels (Irene Castle)	6,700	1-29-22

METRO PICTURES CORP.

Nov. 14	There Are No Villains (Viola Dana)	5,000	8-21-21
Dec. 12	The Hole in the Wall (Alice Lake)	6,000	11-27-21
26	The Idle Rich (Bert Lytell)	6,000	11- 6-21
Jan. 9	The Fourteenth Lover (Viola Dana)	6,000	11-27-21
Feb. 6	The Golden Gift (Alice Lake)	5,000	12- 4-21
20	The Right That Failed (Bert Lytell)	5,000	12-22-21
Mar. 6	Glass Houses (Viola Dana)	6,000	———
Nazimova Productions			
Sept. 26	Camille	5,500	9-11-21
Rex Ingram Productions			
Nov. 21	The Conquering Power	7,021	7-10-21
Feb. 27	Turn to the Right	7,600	1-29-22
S-L Productions			
Nov. 28	The Hunch (Gareth Hughes)	5,000	10- 9-21
Jan. 16	Little Eva Ascends (Gareth Hughes)	5,500	11-20-21
Mar. 20	I Can Explain)Gareth Hughes)	6,000	———
William Desmond Productions			
Dec. 5	Fightin' Mad	6,000	10-30-21
Tiffany Productions			
Jan. 23	Peacock Alley (Mae Murray)	8,000	11-13-21

PATHE EXCHANGE, INC.

	The Orderly		———
Dec. 18	The Power Within		———

PIONEER FILM CORP.

	Indiscretion (Florence Reed)	6,000	———
	Oh! Mary Be Careful (Madge Kennedy)	6,000	9-18-21
	The Crimson Cross (Vandyke Brooks)	6,000	———
	The Forgotten Woman (Pauline Stark)	6,000	———
	A Millionaire for a Day (Arthur Guy Empey)	6,000	———
	Beyond the Crossroads (Ora Carew)	6,000	———
	In Society (Edith Roberts)	6,000	———
	Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000	———
	Idle Hands (Gail Kane and J. Herbert Frank)	6,000	———
	The Leech (Claire Whitney)	6,000	———
	His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	———
	Stolen Moments (Margaret Namare)	6,000	———
	The Barbarian (Monroe Salisbury)	6,000	———

R.-C. PICTURES

	The Barricade	6,000	10- 9-21
	The Foolish Age (Doris May)	4,500	10- 9-21
	The Swamp (Sessue Hayakawa)	5,560	10-30-21
	Possession (Louis Mercanton Prod.)	6,750	11- 6-21
	The Lure of Jade (Pauline Frederick)	6,000	11- 6-21
	Silent Years (Gasnier)	6,000	11-27-21
	At the Stage Door (Cabanne)	6,000	12-18-21
	Eden and Return (Doris May)	5,000	12-25-21
	Five Days to Live (Sessue Hayakawa)	5,210	1-15-22
	The Call of Home (Gasnier)	5,500	1-22-22
	Why Men Forget	5,299	1-29-22
	Two Kinds of Women (Pauline Frederick)	6,000	2- 5-22
	Billy Jim (Fred Stone)		———

Some Short Reels

"The Paleface"—Buster Keaton—First National

Type of production.....2 reel comedy

Buster Keaton as an Indian chief is a scream. "The Paleface" is certainly one of the funniest comedies of the season. It is full of laugh provoking stuff. Its humor is irresistible. Most of the comedy business is new and little time is lost between the gags. It runs along smoothly and bubbles over with fun.

The story tells of an Indian tribe and a scheming group of land sharks. The white men desire to get the Indians' land and the Indians decide to kill the first white man who dares enter the wigwam village. Buster is the first man. He arrives with a butterfly net and busies himself looking for bugs. And then he seems quite particular as to what bugs he wants to save and those he won't consider as specimens. The Indians who have by this time surrounded him are unable to understand his actions, but to be on the safe side they decide to burn him at the stake. He is tied to the post but soon finds that he can lift the stake out of the sandy ground. He waits until the dry branches are placed at his feet before he moves himself and the stake to a clearer space. The kindling is moved back and forth until the whole scene becomes a state of confusion. It is then that he escapes and finds shelter in an old shed. Here he finds a roll of sheet asbestos which he quickly proceeds to cut. As the Indians are storming the door he sits calmly and sews. By the time the door has been broken Buster has completed for himself an asbestos suit of B. V. D's. He marches calmly to the stake and weathers the flames as the Indians dance madly about. The flames burn his clothes, singe his little hat and darken his face but he comes through saved by his B. V. D's. The Indians regarding this as a miracle elect Buster "little chief." Then the chief and the "little chief" lead the tribe against the land sharks. Here the fun only begins. Hilarious scenes follow and lead toward a successful finish which pictures Buster taking to himself an Indian girl although he calls her a "squab."

"The Paleface" manages to keep up the excellent high standard set by Keaton in his new series for First National. It is as good as "The Boat" and even funnier. If you are looking for out and out laughs, not mere snickers but good, hearty laughs, then you need not hesitate in booking this new series. Keaton is rapidly gaining recognition as a master comedian and his popularity is growing by leaps and bounds.

"The Quest"—Blake and Coyle

Type of production.....2 reel propaganda

"The Quest" is a two reel offering made for Borden's Milk Company in cooperation with the Art Alliance of America. While it brings to the foreground a silver plated dish that won the prize of the Alliance for the most useful and practical container that can be used to serve out condensed milk, it also tells a story that is full of mystery and is at the same time dramatic. A sacred dish is stolen from India and is brought to New York. The East Indians follow closely in an effort to recover their treasure. While in New York it is copied by an artist who sees a great utility in the design. The design is executed by silversmiths and is shown in use at a banquet. The original is finally returned to the Indian prince who invites the two lovers to visit his native land. "The Quest" advertises this new dish by building a plausible drama around it so that the observer is hardly aware that the production contains a message. The story, photography and acting are all good. This type of dramatized advertising is new and will receive a good deal of attention from audiences that would fail to give their attention to sheer advertising matter.

"The Open Wire"—Universal

Type of production.....2 reel drama

Eileen Sedgwick plays the leading role in this two reel drama dealing with crooks and a newspaper investigation. She interviews the president of the company and induces the stenographer to give her a list of the stockholders. To prevent a get-away she follows them home, where she is made prisoner. The newspaper learns of this and sends out the star reporter who saves the girl and delivers the crooks into the hands of justice. Although the star reporter is badly hurt in this fighting climax the story scores a "beat" for his paper and when he awakes in the hospital he finds the girl bending over him. "The Open Wire" takes its name from the fact that while the girl is attempting to phone the story to the city editor she is prevented by the bad men and when she drops the receiver her boss realizes that something is up and sends for the police. The production breaks away from the typical western while at the same time it contains plenty of action and a swift finish. The climax scenes are thrilling and will keep your folks sitting on edge. The story is convincing and not in the least exaggerated.

"Missing Men"—Bruce—Educational

Type of production.....1 reel scenic-drama

"Missing Men" is the second of the new Robert C. Bruce series called "Wilderness Tales." This time the setting is planted in the heart of the great outdoors. Snow, forests, giant mountains, deep ravines and a flowing sky form the rich background against which the little drama is played. The story is direct and simple but at the same time is delivered with force and character. Two men set out from their camp and after following a deer for six hours they discover that they are lost. They wander about in a circle. Night closes upon them. Fear creeps upon them. The terror that lurks in the dark takes hold of them. In the morning they start out again. One of the men goes his own way and while the other reaches the camp the former, weakened by hunger and fear, is discovered crawling through unknown forests. He is found on the morning of the third day and a near tragedy avoided. Recovery is rapid but the lesson of "Timber Panic" has been learned. Some long shots showing the hunters walking along the snow-capped ridges of the mountains close this most fascinating reel. The photography in this series is certainly the best yet done in this type of production. Beside the pictorial beauty which itself is sufficient to hold the attention the offering unfolds a little drama, powerful and gripping. If you are looking for a new series of single reelers that is artistic as well as far above the average in interest, do not overlook the "Wilderness Tales." When used as a program filler a single reel of this type of offering will help raise the standard of the entire program.

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Release Date		Footage	Reviewed

LEWIS J. SELZNICK ENT.

Selznick Pictures (Distributed by Select Exchanges)

Elaine Hammerstein Star Series			
	Handcuffs or Kisses	5,000	10- 2-21
	The Way of a Maid	5,000	11-13-21
	Why Announce Your Marriage?	5,000	1-22-22
Eugene O'Brien Star Series			
	Clay Dollars	5,500	10-23-21
	Chivalrous Charley		
Conway Tearle Star Series			
	A Man of Stone	4,676	11-27-21
	Shadows of the Sea	4,800	1- 1-22
Special Productions			
	Conceit (All Star)	5,000	12-25-21
	A Man's Home (All Star)	5,500	10- 2-21

UNITED ARTISTS

Oct. 30	The Iron Trail (Rex Beach)	7,000	11-13-21
Nov. 13	Little Lord Fauntleroy	9,986	9-18-21
Nov. 20	Three Musketeers (Douglas Fairbanks)	11,700	9- 4-21
Feb. 12	A Doll's House (Nazimova)		
19	The Ruling Passion (Geo. Arliss)	7,000	1-29-22
26	Fair Lady (Rex Beach's)		

UNIVERSAL FILM MFG. CO.

Jewel Features			
	Conflict (Priscilla Dean)	6,205	10-30-21
	The Fox (Harry Carey)	6,941	11-20-21
	Foolish Wives (Erich von Stroheim)	12,000	1-15-22
	Man to Man (Harry Carey)	5,629	2- 5-22
Universal Features			
	Red Courage (Hoot Gibson)	4,481	10- 2-21
	Go Straight (Frank Mayo)	4,220	10- 9-21
	High Heels (Gladys Walton)	4,541	10-16-21
	Nobody's Fool (Marie Prevost)	4,640	10-23-21
	Sure Fire (Hoot Gibson)	4,481	10-30-21
	The Millionaire (Herbert Rawlinson)	4,730	11- 6-21
	False Kisses (Miss DuPont)		
	Dr. Jim (Frank Mayo)	4,474	11-20-21
	A Parisian Scandal (Marie Prevost)	4,739	11-27-21
	Cheated Hearts (Herbert Rawlinson)	4,415	12 -4-21
	Shattered Dreams (Miss du Pont)	4,878	12-11-21
	Playing With Fire (Gladys Walton)	4,994	12-18-21
	The Fire Eater (Hoot Gibson)	4,341	12-25-21
	The Gutter Snipe (Gladys Walton)	4,225	1- 1-22
	Across the Dead Line (Frank Mayo)	4,886	1- 8-22
	Don't Get Personal (Marie Prevost)	4,783	1- 8-22
	The Scrapper (Hubert Rawlinson)	4,491	1-22-22
	Headin' West (Hoot Gibson)	4,548	1-29-22

VITAGRAPH

Super-Features			
	The Son of Wallingford	7,851	10-16-21
	The Flower or the North	7,129	1-22-22
	The Prodigal Judge	7,803	2- 5-22
Alice Joyce			
	The Inner Chamber	5,951	9-25-21
Earle Williams			
	Bring Him in	4,987	10-23-21
	Lucky Carson		
Corinne Griffith			
	The Single Track	5,000	12 -4-21
	Received Payment	4,800	1-15-22
Alice Calhoun			
	The Matrimonial Web	4,970	
	Rainbow		
	The Little Minister	6,000	12-25-21
Antonio Moreno			
	Three Sevens	5,000	
	The Secret of the Hills	4,900	
Wm. Duncan-Edith Johnson			
	No Defense	5,700	1-29-22

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies

ASSOCIATED PRODUCERS, INC.

Mack Sennet Comedies (2 reels)
Ben Turpin Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA

Selig-Pork- Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Torchy Comedies (2 reels)
Christie Comedies (2 reels)
Vanity Comedies (1 reel)
Gayety Comedies (1 reel)
Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Release Date		Footage	Reviewed

Bruce Scenics Beautiful (1 reel)
Chester Outings (1 reel)
Chester Screenics (1 reel)
Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Katmai, Dexie.
Sketchografs (1 reel)
Punch Comedies (2 reels)
Campbell Comedies (2 reels)
Cinal Films (slow speed)

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedies (2 reels)
Paramount-Burton Holmes Travel Pictures (1 reel):
Paramount-Burlingame Adventure Scenics (1 reel)
Paramount-De Haven Comedies (2 reels)
Paramount-Mack Sennett Comedies (2 reels)
Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).
Paramount-Post Nature Pictures (1 reel)
Paramount-Vandenbergh Series (2 reels)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)
Toonerville Trolley (2 reels)
Henry Lehrman Comedies (2 reels)
Buster Keaton Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)
Clyde Cook Comedies (2 reels)
Mutt and Jeff Animated Cartoons (1 reel)
Fox News (Twice a Week).
Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Pictographs (1 reel)

W. W. HODKINSON CORP.

The Beggar Maid (Mary Aster) (2 reels).
The Bashful Suitor (2 reels).

PATHE EXCHANGE, INC.

Week of Jan. 8: White Eagle No. 2, 2 reels; Dog and the Mosquito (Aesop Fable), 2/3 reel; Lose No Time (Snub Pollard) 1 reel; The Canadian Lynx (Bill and Bob), 1 reel; Take a Chance (Harold Lloyd reissues), 1 reel.

Week of Jan. 15: White Eagle No. 3, 2 reels; Dog and the Feal (Aesop Fable), 2/3 reel; Loose Change (Parrott), 1 reel; The Bashful Lover (Ernest Truex), 2 reels; The Non-Stop Kid (Harold Lloyd reissue), 1 reel.

Week of Jan. 22: White Eagle No. 4, 2 reels; Call the Witness (Pollard), 1 reel; Bear and the Bee (Aesop Fable), 2/3 reel; That's Him (Harold Lloyd reissue), 1 reel.

Week of Jan. 29: White Eagle No. 5, 2 reels; Years to Come (Pollard), 1 reel; Miller and the Donkey (Aesop Fable) 2/3 reel; Midnight Stage (Frank Keenan reissue), 3 reels; She Loves Me Not (Harold Lloyd reissue), 1 reel.

Week of Feb. 5: Eagle No. 6, 2 reels; Blow 'Em Up (Pollard), 1 reel; Fox and the Grapes (Aesop Fable), 2/3 reel; Dangerous Trails (Bill and Bob), 1 reel; Convict 993 (Irene Castle reissue), 3 reels; The Lamb (Harold Lloyd reissue), 1 reel.

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series (Detective Series, 2 reels).
Chaplin Classics.
Selznick News.
Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels)
Serials: The Flaming Disk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.
Star Comedies (1 reel)
Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher),

VITAGRAPH

Big V Special Comedies (2 reels)
Larry Semon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elinor Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

INDEPENDENT FEATURES

AMERICAN FILM CORPORATION, INC.

From the West (William Russell)	5,000	
The Virtuous Otucast (Mary Miles Winter)	5,000	
The Man from Medicine Hat (Helen Holmes)	5,000	
Quick Action (William Russel)	5,000	
Sally Shows the Way (Mary Miles Minter)	5,000	
The Moonshine Menace (Helen Holmes)	5,000	
High-Gear Jeffrey (William Russel)	5,000	
Youths' Melting Pot (Mary Miles Minter)	5,000	
A Crook's Romance (Helen Holmes)	5,000	
A Rough-Shod Fighter (William Russell)	5,000	
The Marriage Bargain (Mary Miles Minter)	5,000	
Loggers of Hell-Roarin' Mountain (Helen Holmes	5,000	
Silent Shelby (Frank Borzage)	5,000	

ARROW FILM CORP.

God's Country and the Law (Gladys Leslie Wm. Tooker)	6,000	
Love, Hate and a Woman (Grace Davison)	6,000	
A Yankee Go-Getter (Neva Gerber James, Morrison)	5,000	
Dangerous Paths (Neva Gerber-Ben Wilson)	5,000	
Sheriff of Hope Eternal (Jack Hoxie)	5,000	
Devil Dog Dawson (Jack Hoxie)	5,000	
The Broken Spur (Jack Hoxie)	5,000	
Hills of Hate (Jack Hoxie)	5,000	
Watching Eeyes	5,000	
A Motion to Adjourn (Marjorie Daw-Roy Stewart)	5,000	
Ten Nights in a Bar Room	8,000	1- 8-22

Release Date		Footage	Reviewed
ASTA FILMS, INC.			
	Hamlet (Asta Nielsen)	9,500	11-13-21
ASSOCIATED PHOTOPLAYS			
	The Wolverine (Helen Gibson)	5,000	———
	Western Hearts (Art Staton-Josie Sedgwick)	5,000	6-12-21
	Crossing Trails (Pete Morrison)	5,000	———
AYWON FILM CORP.			
	The Fighting Breed (Snowy Baker)	5,000	8-14-21
	The Jack Rider	5,000	8-14-21
	The Shadow of Lightning Ridge (Snowy Baker)	5,000	9-11-21
	The Vengeance Trail	5,000	9-11-21
	The Better Man (Snowy Baker)	5,000	11-13-21
	Western Firebrands (Big Boy Williams)	5,000	[illegible]
	Fidelity (All Star)		———
	Across the Border (Big Boy Williams		[illegible]
HENRY BOLLMAN			
	Once Upon a Time	4,700	1- 1-22
C. O. D. BLANCHFIELD			
	A Knight of the West	4,600	10-30-21
C. C. BURR			
	Burn 'Em Up Barnes (Johnny Hines)	5,000	5-14-21
DAVID BUTLER PROD.			
	Making the Grade	5,000	1- 8-22
COMMONWEALTH PICTURES CORP.			
	The Hidden Light	5,000	———
GEORGE H. DAVIS			
	The Heart of the North (Roy Stewart)	5,800	9-25-21
DONOVAN MILO PROD.			
	Silas Marner	7,000	12-11-21
EQUITY PICTURES CORP.			
	Heedless Moths (Audrey Munson)	5,000	6-19-21
	Black Panther's Cub (Florence Reed)	5,800	2-20-21
	What No Man Knows (Clara Kimball Young)	6,274	12-25-21
	Where Is My Wandering Boy Tonight	7,000	2- 5-22
EXCEPTIONAL PICTURES			
	Jungle Adventures	5,000	9-18-21
	His Nibs (Chic Sales)	4,951	———
FEDERATION FILM CO.			
	The New Disciple	6,365	12-25-21
FIDELITY PICTURES CORP.			
	The Married Virgin (Vera Sisson)	6,000	———
	Frivolous Wives (Kathleen Kirkman)	6,000	———
	Love's Flame (Thomas J. Carrigan)	5,000	———
	The Fighting Kentuckians	5,000	———
THE FILM MARKET, INC.			
	The Supreme Passion	6,000	———
	The Ne'er-Do-Well	7,000	———
	The House Without Children	7,000	———
	The Spoilers	9,000	———
GAUMONT			
	Temporary Wife	5,400	———
	Fall of a Saint (Josephine Earle)	5,300	———
	Out of the Darkness (Gertrude McCoy)	5,900	———
	Infatuation of Youth	5,400	———
	The Edge of Youth	5,500	10- 9-21
	Branded (Josephine Erale)	5,200	———
	The Thinker	5,100	———
	In the Clutches of the Hindoo (Serial) 10 Episodes		———
HEPWORTH PRODUCTIONS			
	John Forest Finds Himself	5,000	12-11-21
HOWELLS SALES CO., INC.			
	Vendetta (Pola Negri)	5,800	12-25-21
NATIONAL EXCHANGES, INC.			
	Welcome Children	5,000	10- 9-21
	Shadows of the West (Hedda Nova)	5,000	———
	The Lotus Blossom (Lady Ysen-mei)	6,000	10- 2-21
JANS FILM SALES CORP.			
	Man and Woman	5,000	9-11-21
JOAN FILM SALES CORP.			
	She Played and Paid (Fanny Ward)	5,000	———
J. W. FILM CORP.			
	Should a Wife Work (Edith Stockton)	6,800	2- 5-22
VICTOR KREMER, INC.			
	Annabell Lee (All Star Cast)	5,000	———
	The Stampede (Texas Guinan)	5,000	———
	I Am the Woman (Texas Guinan)	5,000	———
	Handicap (Horse Race Picture)	6,000	———
	When Love Is Young (Zeena Keefe)	5,000	———
	Skinner' Dress Suit (Bryant Washburn)	5,000	———
	Winding Trail (Buck Manning)	5,000	———
LOUIS MERCANTON PROD.			
	Miarka	6,000	10-30-21
PACIFIC FILM COMPANY			
	The Fatal 30 (Fritzi Ridgeway)	5,000	———
	The Call from the Wild (Frankie Lee and Highland Laddie)	5,000	———
PHOTO PRODUCTS EXPORT			
	Blanchette	5,800	11- 6-21
PLYMOUTH FILM CORP.			
	A Maker of Men	5,000	11-13-21
PRIMEX FILMS			
	The Lonely Trail (Fred K. Beauvais)	3,000	1-15-22

Release Date		Footage	Reviewed
PRODUCERS SECURITY CORP.			
	Squire Phin (Maclyn Arbuckle)	5,000	———
	The Soul of Man	6,000	———
	The Right Way	6,000	———
	Welcome to Our City (Maclyn Arbuckle)	5,000	———
	Mr. Bingle	5,000	———
	Mr. Potter of Texas	5,000	———
	Trail of the Law	5,000	———
	The Bootleggers	5,000	———
	The Man Who Paid	5,000	———
RAINBOW FILM CORPORATION			
	A Girl's Decision (Helen Gibson and Ed Coxen)	5,300	8-28-21
REXFILM CO			
	Shattered	5,000	11-20-21
ROMAYNE SUPERFILM CO.			
	The Toreador (Bull Fight)	3,600	———
	Illusions (All Star Drama)	5,000	———
	Happiness	5,000	———
RUSSELL'S PRODUCTION			
	Shadows of Conscience	7,000	10-16-21
SONORA PRODUCTIONS			
	Tradition	6,000	7-10-21
	The Twice Born Woman	6,000	7- 3-21
SWEDISH BIOGRAPH CO.			
	Sir Arne's Treasure	6,500	12-11-21
TEMPLE PROD. CO.			
	Johnny Ring and the Captain's Sword	4,800	8-28-21
TRI-STAR PICTURES CO.			
	Fruits of Passion (Alice Mann & Donald Hall)	5,000	———
	Water Lily (Alice Mann & Donald Hall)	5,000	———
	Dazzling Miss Davidson (Marjorie Rambeau)	5,000	———
	How a Woman Loves (Marjorie Rambeau)	5,000	———
	She Paid (Marjorie Rambeau)	5,000	———
	Mrs. Belfame (Nance O'Neil)	5,000	———
WARNER BROS.			
	Why Girls Leave Home	6,000	9- 4-21
	Parted Curtains (Henry Walthall)	6,000	10- 9-21
	Ashamed of Parents	5,000	12-18-21
	School Days (Wesley Barrie)	8,000	12- 4-21
WESTERN PICTURES CORP.			
	West of the Rio Grande (Allene Ray)	5,000	———
New Series:			
	Partners of the Sunset (Allene Ray)	5,000	———
	Lady Luck (Allene Ray)	5,000	———
WORLD FILM CORP.			
	The Wakefield Case	5,000	4-10-21
	Judgment	6,000	10- 2-21

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.

Alt & Howell Comedies (12 2-reels), Pure and Simple (2 reels), Liquorish Lips (2 reels).

ARROW FILM CORP.

Tex Detective Series.
Arrow-Hank Mann Comedies: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Pines, The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Flat, His Wife Jimmy.
Ardath XLNT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force.
Serials: Thunderbilt Jack (Jack Hoxie), 15 episodes.

AYCIE PICTURES CORP.

Success Series: 15 Westerns (each 2 reels).

AYWON FILM CORP.

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).
Hall Room Boy Comedies.

CELEBRATED PLAYERS

Gump (1 reel each).
Celebrated Comedies (1 reel each).

DOMINANT PICTURES, INC.

Western Star Dramas (2 reels).

EXPORT AND IMPORT FILM CO.

Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.

FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Gloom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

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THE EXHIBITORS' JOURNAL

LONDON
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2 John Dalton Street

Rupert Hughes has done it again!

The author of "The Old Nest" and "Dangerous Curve Ahead" now gives us a real laugh fest in "Come On Over." One man who saw it at a preview, declared in his enthusiasm: "I'll give five dollars that picture again!

In New York and Los Angeles it was shown without announcement. It created a new laugh record. No one could conceal his merriment. The best we have ever seen drew spontaneous enthusiasm! Get real fun into your theatre!

Goldwyn *presents*

Come On Over!

Play it St. Patrick's Day Week

MARCH						
S	M	T	W	T	F	S
..	..	..	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	..

directed by Alfred E. Greene

with Colleen Moore

A GOLDWYN PICTURE

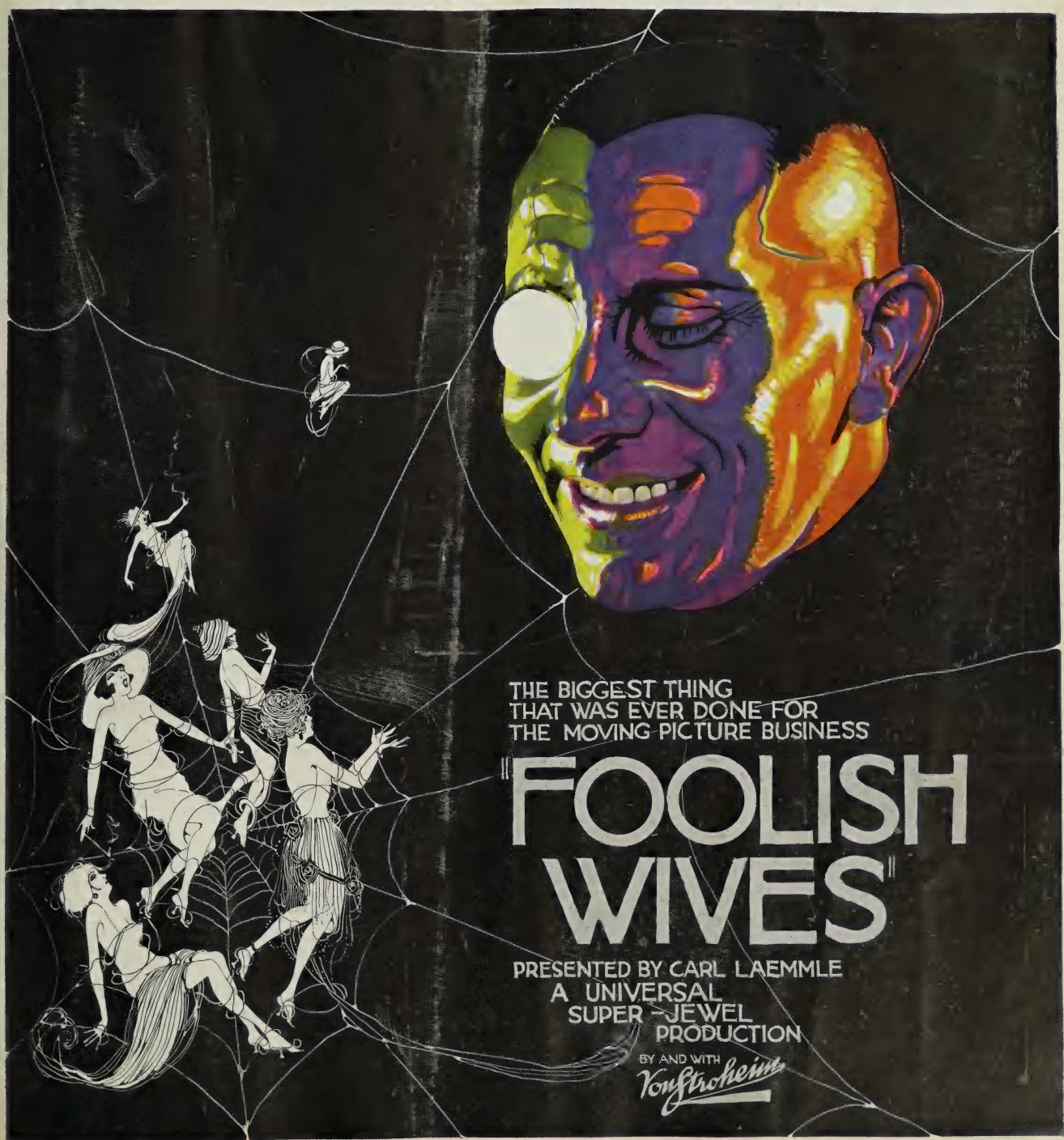
The BRADSTREET of FILMDOM

THE Film DAILY

FORMERLY Wid's

The RECOGNIZED AUTHORITY

VOL. XIX No. 54 Sunday, February 26, 1922 Price 25 Cents



LEWIS J. SELZNICK Presents

CONWAY TEARLE

IN "A Wide Open Town"

BY EARLE MITCHELL SCENARIO BY EDWARD J. MONTAGNE

personally staged by RALPH INCE

SELZNICK PICTURES

A Drama of Suspense, Laughter, Heart Throbs and Action

THE Film DAILY
The BRADSTREET of FILMDOM — The RECOGNIZED AUTHORITY
FORMERLY Wid's

Vol. XIX No. 54 Sunday, Feb. 26, 1922 Price 25c.

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News of the Week in Headlines

Monday

Marcus Loew thinks Will H. Hays and Senator James J. Walker should work together.

Illinois M. P. T. O. waging campaign to reduce rentals. Sending out questionnaires broadcast.

Tuesday

Fox, not Famous Players, may take over Allen houses in Canada.

First National executive committee here for important confab.

Samuel Rachmann heads E. F. A. General reorganization.

Wednesday

Legal holiday.

Thursday

Extensive survey conducted by Thomas H. Ince reveals public is better censor than paid censors; that "star system" is on the decline, and that pictures are increasing in popularity.

Many bills up in Massachusetts legislature affecting industry.

Warners' Exchanges in New York and Buffalo go over to "Bobby" North. Warners to concentrate on production.

Friday

Will H. Hays to make trip to coast shortly after entering industry.

Warner Bros. purchase "Main Street" rights. For release next season.

First National answers Famous Players in suit over "One Arabian Night." Says suit was brought only to harass circuit.

Federal censors sought in bill introduced in Washington.

Saturday

Sam Harding forms Capitol Enterprises in Kansas City to develop theater chain and booking plan in Mid-West.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

An Exceptional, Unusual, Magnificent Spectacle Is Lubitsch's Latest

Hamilton Theatrical Corp. presents
"THE LOVES OF PHARAOH"
Paramount

DIRECTOR ..... Ernst Lubitsch
AUTHOR ..... Not credited
SCENARIO BY.....Norbert Falk and Hanns Kraly
CAMERAMEN.....Theodor Sparkuhl and Alfred Hansen
AS A WHOLE....Magnificent and pretentious spectacle and, unusual with foreign productions, has real story interest
STORY.....Love tragedy based upon the passion of Pharaoh for slave girl who in turn loves another
DIRECTION.....Lubitsch again demonstrates that he is one of the greatest directors of the day
PHOTOGRAPHY ..... Unusually splendid
LIGHTINGS.....A few spots badly lighted; otherwise excellent
PLAYERS.....An unusually worthwhile cast, including Emil Jannings and Paul Wegener, both well known in this country
EXTERIORS .....Some magnificent sets
INTERIORS ..... Harmonize
DETAIL.....Carry it out with unusual faithfulness
CHARACTER OF STORY.....More or less a general appeal
LENGTH OF PRODUCTION.....7,476 feet

"The Loves of Pharaoh," incidentally a very bad title—"Pharaoh's Wife" would have been much better—is probably the finest foreign spectacle as yet shown in this country and in addition contains a story of real interest—something that the usual foreign production sadly lacks. Lubitsch, who showed real ability in previous productions, has surpassed all previous efforts very definitely in this. The magnificence of his sets are only equalled by the ability with which he handles tremendous groups. It is regrettable that there have not been furnished a few close-ups of the battle scenes. Otherwise there are few faults to be found with the technical excellence of this superb production. Very clearly does Lubitsch show in this how he has improved in his technique over previous productions.

There are so many magnificent sets and groupings of large masses of people that it would be difficult to refer to any one without minimizing the value of others, but there are few audiences who will look upon the sets showing the palaces of Pharaoh and the reception of the Ethiopians without a quiver of delight and appreciation. There are few who will look upon the latest of thrills when a huge stone block weighing thousands of tons is about to mash out the life of the hero, when it is stopped right above his body because the woman he loves consents to be Pharaoh's slave. Few battle scenes, even those presented by Griffith, compare with those shown in this monster production and the final expulsion of the Ethiopians from Egypt is undeniably a gorgeous spectacle.

Far behind the usual conception of a foreign spectacle has Lubitsch traveled in this, and in addition he has presented the story of the passion which Pharaoh has for a slave girl who has run away from Samlak, king of the Ethiopians, and who has been rescued by the son of Pharaoh's greatest architect. Once he sees her, Pharaoh throws aside the marriage he was to have made with the Princess of Ethiopia and instead of making Theonis his slave he makes her his wife. Even so when she refuses to love him and the Ethiopians declare war against Egypt, Pharaoh has Theonis locked in the Treasure House and blinds the architect who alone knows the secret entrance to this tomb. In the end the architect tells his son of the secret entrance and to avenge his father Ramphis goes to the tomb to kill Theonis, only to find that the woman he loves is queen of Egypt. How he leads the armies of Egypt to victory after Pharaoh has been wounded and how in the end Theonis becomes his bride and he the king of Egypt completes this production.

Emil Jannings, well and favorably known for his appearance in a number of foreign productions, is Pharaoh, and Paul Wegener, whose magnificent work in "The Golem" will be recalled by many, is the king of the Ethiopians. Harry Liedtke, a newcomer, is hero Ramphis and Dagny Servaes is the heroine Theonis. The rest of the cast measures up in excellence to those who are better known.

You Have a Lot to Work With. Get Behind This One and Put It Across

Box Office Analysis for the Exhibitor

Undeniably this is the biggest foreign production that has as yet come to this country. True, it is spectacular, but incidentally it is the greatest spectacle of all and it contains a love story as well. This at least is unusual in foreign productions and probably is due entirely to the editing handled in this country by Julian Johnson and Randolph Bartlett, who know definitely what American audiences like and they have cut the picture accordingly.

You have a great deal to talk about. First, the size of the spectacle and the tremendous groupings of large masses of people. Then you have the battle scenes and last of all you can talk about the big love story.

Few productions have offered as big a talking point in catchlines as "The Loves of Pharaoh." Incidentally "Pharaoh's Wife" would have been a much better title. You can say "See how the slave girl threw a great nation into war." Or, "See the Loves of Pharaoh." Was the love of this woman enough to ruin a great nation?"

By all means get stills. If Paramount has a trailer showing battle scenes or some of the tremendous sets, get this. There is no reason why, if you put a lot of work behnd this one you cant get it over in a great big way. It certainly offers tremendous opportunities. It will give your people something to talk about for a long time.

Tarkington's "Penrod" Makes Delightful and Wholesome Entertainment

Marshall Neilan presents (with Wesley Barry)
"PENROD"
Assoc. First Nat'l Pict.

DIRECTORS.....Marshall Neilan and Frank O'Connor
AUTHOR ..... Booth Tarkington
SCENARIO BY ..... Lucita Squier
CAMERAMAN ..... David Kesson
AS A WHOLE.....An enjoyable realization of Tarkington's boy hero that offers delightful and wholesome entertainment
STORY.....Recollections of childhood days as told in "Penrod" with a few up-to-date touches
DIRECTION.....Thoroughly capable of handling juvenile players and getting the most from them; tempo slows at times
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
PLAYERS.....Wesley (Freckles) Barry splendid as Penrod; Florence and Sunshine Morrison, two little negro kiddies, great; other equally fine child players
EXTERIORS ..... All right
INTERIORS ..... Suitable
DETAIL ..... Sufficient
CHARACTER OF STORY.....A series of events in the life of a boy. Everyone knows Tarkington's "Penrod"
LENGTH OF PRODUCTION.....8,037 feet

"Penrod" adds one more successful "kid" picture to Marshall Neilan's list and one more to be credited to Wesley Barry's repertoire of juvenile roles that bring back the joys of childhood in a mighty vivid way. Neilan offers Booth Tarkington's novel for the pleasure that is derived from the incidents in the life of its boy hero. It does not necessarily follow the original completely and the producer has improvised some modern touches that brings "Penrod" up-to-date. Whether or not these bits are part of Tarkington's "Penrod" makes no difference, it's all good hokum just the same. For instance, the introduction of the jazz band and the request for "Paul Whiteman's latest" gives Freckles a chance to show his admirers that "he's there" when it comes to stepping the light fantastic.

The story is made up almost entirely of incidents, although at times it follows a particular idea for a stretch such as in the case of the bandits captured by Freckles and his pals and a few other similar bits. But for the most part it's just a series of events in which Freckles is usually the central figure. For this reason the tempo slackens a trifle but not sufficiently to lessen the interest in Freckles nor to prevent anyone from enjoying the antics of a mischievous lad and living over again their own "kid" days.

Early in the picture Barry's signal concoction whereby he can read wild west stories in bed but is warned by his trusty lighting system that "pop" is approaching and it's time for lights out, brings one of the big laughs of the film.

A little pup, his chief companion, helps put over some more of the stunts. In one bit Freckles is reading the forbidden book concealed behind a Victrola. All goes well until the pup gives away his hiding place. The dancing lesson is another good laugh, especially when Freckles is forced to ask little Peggy Jane to be his partner when he wants it to be Clara Horton, who, incidentally, is the only miscast player. She's much too big to compete with the real kid players in the cast.

Besides Barry, Neilan has borrowed two little negro kids from Hal Roach productions, and they help out with a lot of the comedy especially in the sequence where the boys stage a "show" in the barn. The events are too numerous to mention and it would be difficult to recall them in any form of consecutive order, but the picture concludes with Penrod and his pal's importance and prominence gained through their capturing the notorious bandits and finally in Penrod's victory over his rival for Clara Horton's favor.

They'll All Be Satisfied With It; Old and Young Alike

Box Office Analysis for the Exhibitor

You will want to give your folks this one and it isn't really necessary to go into lengthy details as to whys and wherefores. It's just a wholesome piece of entertainment that you can't go wrong on. Everyone, old and young alike, will enjoy "Penrod" and after Wesley Barry's past successes, more recently "Schooldays," they'll surely want to see him again. It doesn't matter that some of the "kid stuff" will be remembered from some previous juvenile subjects such as "The Kid" and the Jackie Coogan pictures. Besides there's plenty of new ideas and able child players to make it pleasing.

The title, producer's name and young Barry should be your talking points and you can promise them a first rate, clean, pleasing picture that will go anywhere and at any time. Any exploitation stunts which you use should be worth while and if you handle it properly you will have it making some money for you.

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NEW YORK CITY

Abounds in Patriotism and Has a Pleasing Romance

Messmore Kendall presents
"CARDIGAN"
American Releasing Corp.

DIRECTOR ..... John W. Noble
AUTHOR .....Robert W. Chambers
SCENARIO BY .....Not credited
CAMERAMEN.....Max Schneider, John S. Stumar and Ned Van Buren
AS A WHOLE.....Excellent historical spectacle that is sure to inspire patriotic fervor
STORY.....The picturization of one of Robert W. Chambers' best works; a pretty love story woven in with historical facts
DIRECTION.....Seems to have adhered to realities authentically and gets fine action out of famous Revere ride
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Usually all right
PLAYERS.....Adequate as a group; no one stands out particularly and William Collier, Jr., in the title role does good work but could have been a little more forceful. Betty Carpenter a pretty heroine
EXTERIORS ..... Nothing unusual
INTERIORS ..... Satisfactory
DETAIL ..... Occasionally stressed
CHARACTER OF STORY.....A romance of pre-Revolutionary War days and the early days of the war with Paul Revere's midnight ride playing a prominent part
LENGTH OF PRODUCTION.....About 7,000 feet

The foreign producers are not alone in their choice of historical material for the screen as was found at the Capitol last week in Messmore Kendall's presentation of Robert W. Chambers' novel, "Cardigan." Historical facts, which appear to be sufficiently authentic, compose the backgrounds for the romance which is woven in. Michael Cardigan, a firm believer in Patrick Henry's "Give me liberty or give me death," is the principal character and the almost death-proof hero who survives numerous combats in order to win the hand of the fair Felicity, called "Silver Heels."

So much ground is covered by the story that many long descriptive and informative titles have been necessary to keep it comprehensive. They succeed generally in keeping facts clear and intelligible, but there are periods where the historic situations are given a little too much prominence and the romance suffers thereby. Nevertheless it has been a big job to handle so extensive a story and keep it from running into excess footage and losing interest through too much detail.

Undoubtedly the best feature of the production is the presentation of the famous Paul Revere ride. This bit in particular is sure to inspire a great patriotic fervor and for that matter the entire picture has a tendency to boost the "America for Americans" slogan. The ride and the scenes following contain plenty of action and there is a thrilling climax in which the lovers are finally united.

William Collier, Jr., is Michael Cardigan, hero of the story. Collier and the entire cast fulfill the requirements of the various roles adequately but there is no one individual whose work stands out any more prominently than the rest. For that matter each player is given equal opportunity. Collier certainly survives the numerous bodily attacks marvelously, implausibly so, perhaps, but it is a typical hero role and with the historical surroundings, will make the desired impression.

Betty Carpenter, called "Silver Heels" by friendly Indians, is the patient heroine who waits throughout the entire story for her lover, Cardigan. Following the ride of Paul Revere and the routing of the Red Coats, the two are united.

Ought to Go Splendidly Wherever There Are Americans

Box Office Analysis for the Exhibitor

This is a particularly appropriate and worthwhile feature because of its historical flavor. It is a fine patriotic subject for any time and should go well any place where they like to applaud the flag and demonstrate patriotism in general. There's plenty of opportunity for them to do it in connection with "Cardigan." It is also a splendid educational offering that should find a ready market in public schools especially, where they are studying just this period of history.

An important factor in putting the picture over in theaters is the musical score. A well arranged program which will include the popular patriotic anthems will greatly enhance the atmosphere of the picture and permit it to cause an even greater impression. Play up the title and refer to the book by Robert W. Chambers. Exploitation should be easy. A Paul Revere on horseback is only one of many ideas that could be carried out.

"THE ISLE OF JULES

Mystery Adapted from

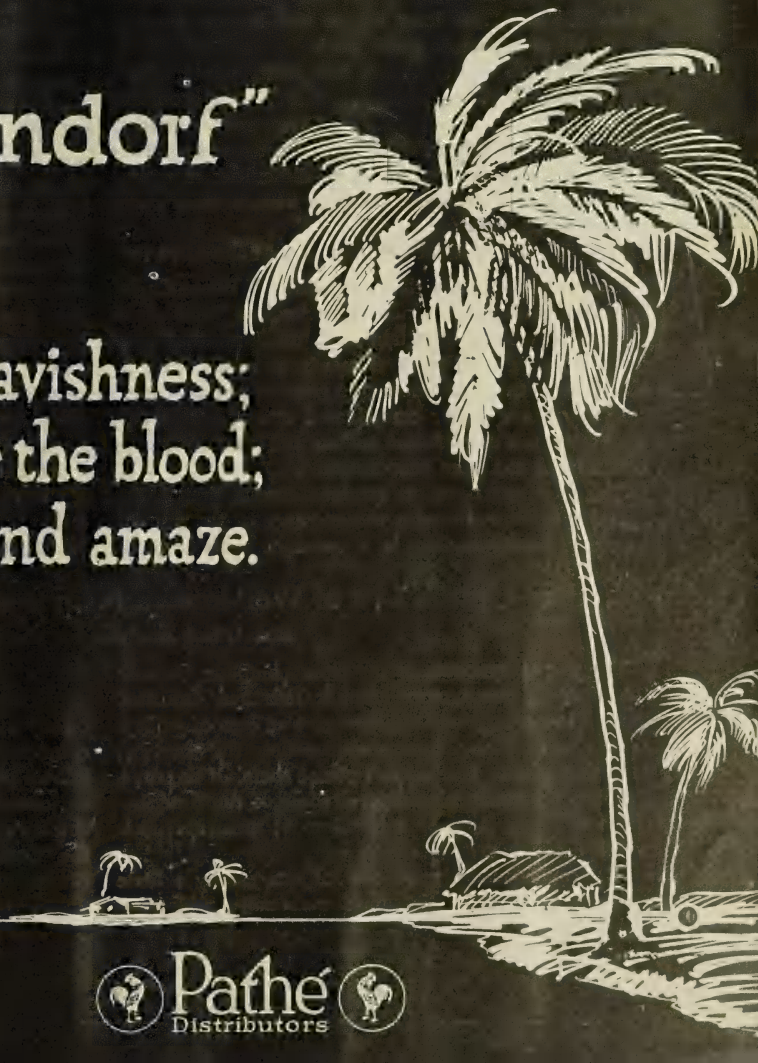
The dramatic triumph of French genius; the acme of artistry.

Presented by Louis Nalpas
Directed by Henri Fescourt

OF ZORDA" VERNE'S

Novel
"Mathias Sandorf"

Lure, luxury and lavishness;
sensations that fire the blood;
thrills that startle and amaze.



Pathé
Distributors

A Strong Cast and Plenty of Variety in Cabanne's Latest

William Christy Cabanne's

"BEYOND THE RAINBOW"

R-C Pictures

DIRECTOR ..... William Christy Cabanne
AUTHOR ..... Solita Solano
SCENARIO BY.....Wm. Christy Cabanne and Loila Brooks
CAMERAMEN.....Wm. Tuers and Philip Armand
AS A WHOLE.....A variety entertainment that has enough different phases to meet with about everyone's desires
STORY.....Extensive and rather complicated; required quite a large cast
DIRECTION.....Maintains well balanced interest and story is easy to follow though pretty much involved
PHOTOGRAPHY ..... Good
LIGHTINGS .....All right
PLAYERS.....A long list of well-known players, all of whom do good work
EXTERIORS .....A few pretty winter shots
INTERIORS ..... Appropriate
DETAIL ..... Given good attention
CHARACTER OF STORY.....Pretty young stenographer encounters many difficulties in trying to secure money to send her little brother away for his health
LENGTH OF PRODUCTION.....About 6,000 feet

This is undoubtedly the best picture William Christy Cabanne has made since "The Stealers," and offers a form of variety entertainment, the kind that consists of enough different elements to reach out and satisfy the desires of about everyone in any audience. The story is a rather complicated one and it wasn't easy to keep it smooth and sustain the interest as successfully as has been accomplished.

The piece starts off as straight drama, then it becomes melodramatic with the entrance of the murder mystery, finally ending in a romance with a slight humorous vein running through. In spite of the complex situations the story is easy to follow, the interest is well sustained and the murder mystery is particularly effective. A line reading "Consult your conscience! Your secret is common gossip," affords some amusement as well as becoming involved in the mysterious shot. It isn't likely that the one who is eventually accused and found guilty will be suspected by the audience. There's a genuine surprise twist here. Then to complete the variety the story ends in a romance, and what more could you want?

The publicity in connection with the production boasts of its having sixteen stars. It has several players who have gained stellar prominence and while the remainder of the cast is made up of well known and capable players, they are not all stars. Harry Morey, the old time Vitagraph favorite, is prominent in the cast as the "murdered" victim who recovers. Rose Coghlan, better known on the legitimate stage, has a very minor part, only appearing in one or two scenes. Lillian (Billie) Dove is the pretty heroine; George Fawcett and Charles Craig contribute the comedy business, while the others are Walter Miller, William Tooker, James Harrison, Marguerite Courtot, Edmund Breese, Virginia Lee, Clara Bow, Huntly Gordon, Macey Harlam, Diana Allen and Helen Ware.

Mallory's stenographer, Marion, refuses to accept his invitations because he is already engaged to Miss Greeley. Marion has a little invalid brother and so she accepts the proposition of Louis Wade to accompany him to a reception for the purpose of making his sweetheart, Miss Gardiner, jealous. Wade gives her money which enables her to send her brother to the mountains. The plan works effectively but Marion is threatened with exposure by Mallory, who is also a guest. Then Mallory is mysteriously shot. Marion is implicated because she had been seen arguing with Mallory. Bruce Forbes, another guest, has meantime fallen in love with Marion and after the mystery is cleared they are married.

Play Up the List of Well-known Names and Use Teaser Exploitation

Box Office Analysis for the Exhibitor

The above synopsis is far from complete because the story is much more complicated than indicated here. However, it will serve to give an idea of what it is all about. The picture should satisfy the wants of picture patrons. If it doesn't please them all the time, it seems certain to please them some of the time, because of the variety of entertainment elements upon which it touches.

You can arouse a good deal of interest by a little extra advertising. Distribute personally addressed letters to individuals bearing the message, "Consult your conscience! Your secret is common gossip." It offers a splendid teaser and should get results. Of course talk about the cast and use the long list of well-known players that it offers. Catchlines based on the various situations will give an idea of the story if you don't want to keep them guessing through the use of the "Consult your conscience" line. Probably William Christy Cabanne's name will also attract their attention if you recall some of his past productions.

Fair Western Filled With Thrills

"GHOST CITY"

Associated Photo-Plays—State Rights

DIRECTOR ..... William Bertram
AUTHOR ..... George Rix
SCENARIO BY .....Not credited
CAMERAMAN ..... S. S. Norton
AS A WHOLE.....Satisfying western with woman in active hero role. .Filled with thrills and melodramatic action
STORY.....Adapted from "The Girl in Gopher City" contains familiar western material
DIRECTION.....Holds attention and has shown good choice of location. .Allows overacting but records some good fights
PHOTOGRAPHY ..... Good
LIGHTINGS .....Interiors too dark
PLAYERS.....Helen Holmes featured. Supported by Jack Connolly, Anne Schaefer, Leo Maloney and Leonard Clapham
EXTERIORS ..... Good
INTERIORS ..... Suffice
DETAIL ..... Enough
CHARACTER OF STORY.....Dead city and lost silver mine discovered by plucky girl from East
LENGTH OF PRODUCTION.....About 5,000 feet

This is the kind of a western that is built around a determined and plucky girl who insists upon searching for the haunted silver mine situated in a dead city. But just as she has found the mine the arch villain appears at the window of the hut and orders: "Hand them guns over—butt first." Then follow thrills and fights of the familiar western type.

While "Ghost City" presents little that is new or individual in the way of a western it is nevertheless filled with thrills, action, mystery, adventure and enough romance to satisfy the average audience. Little time is lost once things get started but a good deal of footage is used in introduction. Some of this could well be left out, especially the scenes dealing with the old blind man and the bandits.

Director Bertram has kept things moving and holds the interest throughout in spite of the broken up character of the story. Some of the scenes are very well planted and build up to a melodramatic climax. But there are many such scenes and many climaxes. The heroes go through many thrilling situations before their chief enemy is finally hurled from the top of a cliff. The situations do not develop naturally one from the other but seem chosen at random. They are all thrilling though hardly convincing.

The story tells of a girl who induces her father, a geologist, to travel West for his health. Near the Mexican frontier they run into a gang of rum smugglers. Riding in the hills one day she discovers a deserted town and in one of the cabins finds a map that gives the location of a secret vein of silver. The bad men learn of this map and commence to make things difficult. A young engineer engaged in building a railroad in this section of the country meets the girl in a cabin but they both fall prey to the schemes of the bandits. Then follows a fight in the cabin, a fight in the mine and finally the two men duel to death on the top of a hundred foot cliff. As the powerful rogue is about to throw the hero head first off the rocks he gets a toe hold upon the giant, rendering him powerless. A minute later the villain is thrown into the abyss and the clinch soon follows.

Plenty of Action for Those Who Like Westerns

Box Office Analysis for the Exhibitor

If they like fights and thrills of a melodramatic order then you can safely give them "Ghost City," for it is sure to send them away satisfied. This it not an offering for a critical audience that demands logical story material or convincing action, but was designed to meet the approval of the kind of audience that like serials and the old Bill Hart stuff.

Mexican hats, pistols, handcuffs and belts of bullets will make suitable lobby decorations for "Ghost City." Just run it like you would any other thrilling western. Use the posters and stills and advertise it as you would any other. You can safely promise them some good thrilling action. Talk about the dead city and the mysterious map showing the hidden vein of silver. If you run trailers give them the scene showing the engineer and the girl bound hand and foot while their enemies drink the poisoned water and set the cabin afire.

Excellent Pictorial Appeal Makes It Quite Attractive

Inspiration Pictures, Inc., presents
"THE CAVE GIRL"
Assoc. First Nat'l Pict.

DIRECTOR ..... Not credited
AUTHORS .....Guy Bolton and George Middleton
SCENARIO BY .....Not credited
CAMERAMAN ..... Victor Milner
AS A WHOLE.....A first rate winter subject with genuine snow and ice atmosphere; great out-of-doors offering
STORY.....Not very much to it but scenery helps to put it over when the situations are weak
DIRECTION.....Satisfactory for the most part; stages final thrill nicely
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Natural
PLAYERS.....Teddie Gerard, London stage favorite, makes film debut as featured player; Charles Meredith, leading man; a capable supporting company generally
EXTERIORS ..... Beautiful
INTERIORS .....All log cabin scenes
DETAIL ..... Ample
CHARACTER OF STORY.....Girl who takes her hero up North to make him propose only loses him to native girl
LENGTH OF PRODUCTION.....4,405 feet

For winter scenery and fine out-of-doors atmosphere "The Cave Girl" belongs way up in the front rank and even if the story isn't a whopper, the feature as a whole will be likely to satisfy because of its splendid pictorial appeal. There's no imitations nor winter "effects" in this. It's the real thing and has been beautifully photographed. There are any number of beautiful shots of snow and ice covered country that offer unusually effective backgrounds for the story.

The plot is a very simple one. It has been necessary to do a little padding to get it to feature length and at that it's a short five reeler. It's a case of a mother trying to marry her daughter off to a rich young man in order to preserve her own financial standing. Her plan is rather novel in that she gets her daughter and the "victim" way up in the mountains, away from all competition, in order to carry out her designs. At the outset it would appear that the theories of Prof. Orlando Sperry, played by Jake Abrahams, were due to play a bigger part than they do. But his ideas on living a "primitive" life are only for the purpose of establishing the heroine as "The Cave Girl."

The piece takes a melodramatic turn in the burning of the scheming lady's cabin and in the final rapids rescue that furnish a thrill for the ending. It is an old one, to be sure, but it is well carried out and supplies a good conclusion. Teddie Gerard, the featured player, is suited to the part she plays, but there is nothing to make her work stand out particularly. This is her first appearance on the screen although she is said to be well known on the English stage.

Mrs. Case and "Daddy" Bates decide that Divvy Bates, his son, should marry Elsie Case. In order to hurry the match along the young couple are taken to a mountain lodge where Elsie can put her mind solely upon securing the necessary proposal. The plan works wonderfully until Divvy meets Margot, a mountain girl who lives in a nearby cabin with her guardian. Margot is forced to steal from her neighbor's larder when her own food supply gives out. Divvy catches the thief but likes her and lets her go, much to the disgust of Elsie. Later when the cabin is burned the party is forced to seek the hospitality of Margot. She falls in love with Divvy and when, through the plotting of Elsie, Margot is set adrift in a canoe, she is rescued by Divvy just as the boat is about to go over the rapids. That completes the Margot-Divvy romance and Elsie's chances are lost.

A Very Appropriate Winter Offering With a Thrilling Climax

Box Office Analysis for the Exhibitor

If you are looking for a good winter subject with excellent pictorial appeal you will probably find that "The Cave Girl" is just what you are after. You can promise them many beautiful shots and a fine atmosphere throughout. Stills in the lobby will serve to carry out your promises and bring them in if they want to see a winter picture. It's cold all right, but very pretty to look at.

In connection with the story play up the rescue in the finale and perhaps a trailer would do nicely to arouse their interest in it. The title is surely a good one and can be worked effectively with catchlines such as: "You've heard of the cave man, but here's a new one. See 'The Cave Girl' at the blank theater."

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EXCEPTIONAL PICTURES

Gladys Walton Has Another Appropriate Story in "The Wise Kid"

Gladys Walton in
"THE WISE KID"
Universal

DIRECTOR ..... Tod Browning
AUTHOR .....William Slavens McNutt
SCENARIO BY .....Wallace Clifton
CAMERAMAN ..... William Fildew
AS A WHOLE.....Something on the order of one or two of her previous pictures; a role that star handles splendidly
STORY.....Made up of fairly slight situations but offers pleasing average comedy
DIRECTION.....Satisfactory; gets the story over without a hitch
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Standard
STAR.....Best suited to the type of role and makes the most out of it
SUPPORT.....David Butler very good as baker boy lover; he's inclined to overdo a little. Hallam Cooley a suitable "slicker"
EXTERIORS .....Some of them studio sets
INTERIORS ..... Adequate
DETAIL ..... Ample
CHARACTER OF STORY.....Girl gives back her presents to baker boy sweetheart and comes near losing a hundred dollars to would-be rich suitor
LENGTH OF PRODUCTION.....4,606 feet

Universal is fortunate to be able to secure stories of this type because they suit the personality and talents of Gladys Walton better than anything else she has had. "The Guttersnipe" was another of this variety and "The Wise Kid" is a good follow up on it. The star puts over this particular part in fine style. Her mannerisms and ability to look the part are reasons for her success and then, too, she knows when to use repression and not exaggeration. Besides she has a good idea of how to dress for the part she is to play. This counts for a good deal in the long run.

David Butler, who has starred in some of his own productions, appears as the star's leading man in this one. As the baker boy sweetheart he offers a good characterization and will be well liked for his work. At times he seems to overdo such little tricks as "acting" unconcerned and toying with whatever happens to be handy in an effort to register bashfulness.

Probably the best sequence is that taking place in one of the small town "movie" emporiums where they show such "drammers" as "Is a Married Policeman Safe?" the one that happens to be the feature attraction when Rosie and her sweetheart Freddie visit it. The film inspires Freddie to suggest that Rosie marry him then and save the thousand afterwards, but Rosie insists on the thousand being saved first. A verbal argument results in Freddie and Rosie being ejected from the theater.

A good deal of the picture's laughs come from the titles of which there are a great many. They are well written, however, even if they do make the film a bit "talky" at times.

Rosie Cooper, a cash register soloist in a hash house, listens to a society dame spill a speech about "Kind Deeds" will bring you good luck, and adds it to her fund of flapper wisdom. Rosie is a "wise kid" all right, but it takes her some time to see through a shiny young thin model gent by the name of Harry, while her honest baker boy sweetheart, Freddie Smith, drowns his troubles in hot rolls. But fate has a way of exposing the back side of silk-front shirts, and 24-karat guys like Freddie Smith cannot be given the air with impunity—all of which Rosie finds out in less time than it takes to pay off the instalments on a paste diamond ring.

They Ought to Like the Star in Her Latest Picture

Box Office Analysis for the Exhibitor

A good many picture theaters throughout the country cater to a class of people who like just such a picture as "The Wise Kid" and exhibitors themselves know pretty well just the kind they play to, so with Gladys Walton's pictures of "The Wise Kid" type it's a matter of just what class patronizes your house. It wouldn't do for "high brow" clientele, but for the average neighborhood theater it is quite a safe enough bet.

Where the star is already popular and especially if they saw her last one, "The Guttersnipe," you can talk about her latest, "The Wise Kid," and tell them this time she's a cashier in a restaurant. Her previous occupations—in her various roles—have been saleslady, music demonstrator, a rich girl, a poor girl and so on down the line. You can use the title with catchlines and say that the story appeared in the Metropolitan Magazine.

My Job

Under my Direct Booking and Profit Sharing Plan is to provide you with twelve big, money-making special productions. I am going to work with three real CREATORS in the same way that resulted in the production of "The Miracle Man."

My Experience

is known to you. Exhibitors have followed my years of reviewing and publishing and know that I know pictures and the picture business. For the past three years since I gave up writing reviews I have been associated with real CREATORS. My work is—the selection of stories, the preparation of the finished continuity, the all-important editing of the completed production, and the vital point, THE CHOICE OF THE MAIN TITLE for box-office value.

My Proposition

is to put that experience and a ten year record of square dealing to work for YOU as your PARTNER. I haven't gone to outsiders; I come to you boys WHO KNOW ME. I am making my customers my partners. By making money for my partners I keep my customers.

My Reward

and the directors' reward is dependent on the money I make for you. I get no salary. The directors get no salary. We will make BIG MONEY—when YOU make big money. You, the creators, and Wid Gunning are PARTNERS.

Your Job

is to guarantee big money-making pictures for YOUR HOUSE, and to get those pictures at a price which makes a profit possible. You see the big combinations and mergers growing stronger every day. You are now battling for your existence.

Your Experience

has proven to you that Wall Street and the New York sharpshooters will never give the exhibitor a square deal, a chance to benefit by the strides this business is making, an opportunity to share in its tremendous profits.. Your interests and those of the real CREATORS are identical; your only hope is in actual, direct, partnership contact with the CREATORS, eliminating extravagance, waste motion, incompetence and the middleman's greed.

Your Proposition

You do no more than you have always done, only—instead of your money disappearing in New York in the form of advance deposits you put it to work earning PROFITS. By being with the first exhibitors to subscribe you get your pictures at an established $300,000 quota. The "slow to think and act" exhibitors will pay as the merit and strength of the productions warrant and get no profit rebates.

Your Reward

in addition to actual sharing in 50% of the profits of the twelve productions—and I have shown you in the most conservative figures that this means a minimum return of 80% of your rentals—you are also in direct, partnership contact with the real CREATORS thus ridding the business of Wall Street domination and the middleman curse.

I am not yet selling contracts - - - In fact the contracts are only now being printed - - - But - - - My tip is - - - Write today for details. The plan works the same for the biggest and the smallest - - - But only for the FIRST ONES! ***Write today for the details.***

Telephone Bryant 4364 **Wid** **1540 Broadway, New York**

Jones a Sure 'Nough Hero in "Pardon My Nerve"

Charles Jones in
"PARDON MY NERVE"
Fox

DIRECTOR ..... Reeves Eason
AUTHOR .....William Patterson White
SCENARIO BY .....Jack Strumwasser
CAMERAMAN ..... George Schneiderman
AS A WHOLE.....Average western attraction with series of hold-ups forming its main action
STORY.....Drags considerably in last reel and a half because of anti-climax
DIRECTION.....Provides the usual atmosphere; a bit choppy occasionally
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usual
STAR.....Not anything different than he has done before
SUPPORT.....Eileen Percy adequate in leading role with Mae Busch playing an equally important part; others G. Raymond Nye, Joe Harris, William Steele and Otto Hoffman
EXTERIORS ..... Suitable
INTERIORS ..... Correct
DETAIL ..... Suffices
CHARACTER OF STORY.....Cowboy hero has a hard time of it making the town bad men behave and saving heroine's ranch from thieves ..
LENGTH OF PRODUCTION.....4,093 feet

Charles (Buck) Jones' latest release varies very little indeed from several of his past productions and perhaps isn't quite as strong a western feature as he usually offers. There is a good deal of action, but it is all the same kind—hold-ups, hold-ups, and more hold-ups. Jones is continually pointing the gun at one of the three bad men who are trying to get heroine's ranch by foul means. Each time they are just about to put over the deal hero Charlie steps in the window and says "hands up."

The last reel or so drags a little because it is anti-climactic. The story reaches what appears to be a logical conclusion and you're just about ready to walk out when you find there's more to come. There's another rescue at the point of the gun, a scrap and a piece of "dirty work" on the part of one of the three bad men which comes very near landing hero Charlie in jail for the murder of one of the others. His pet dog scores a hit in this sequence when he identifies the real murderer and saves his master.

The trouble in the latter reels seems to be that they didn't know just where and how to end it. Mae Busch had befriended hero Charlie on several occasions and at the same time Eileen Percy, the girl of the ranch, appeared to be favored by the cowboy for the happy ending. Anyway Eileen is the winner in the romantic end of it. All the cowboy types are good.

The exteriors are of the usual order, but it is about time the Fox west coast lots saw a new "western town set." The same one has been used so frequently in both the Tom Mix and Buck Jones pictures that it is already too familiar.

McFluke, Harpe and Jones plan to get Dale intoxicated, steal their I. O. U.'s that he holds, get him to sign a bill of sale for his ranch and then pay him with his own I. O. U.'s. Dawson, a stranger in town, is told of the crooked business and intercepts the deal, thereby making friends with Dale's daughter, Molly. On another occasion the trio of bad men try their luck again. This time Dale discovers them cheating at cards and is killed in the fight that follows. Somehow McFluke had secured a bill of sale and is about to take the ranch. But hero Dawson again appears on the scene and after a lively skirmish, secures the paper and wins the hand of Molly, while McFluke is killed by one of his own partners who is also trying to get the paper.

Will Do Well Enough Where Westerns Usually Go Over

Box Office Analysis for the Exhibitor

Western fans in general will probably be satisfied with "Pardon My Nerve" and those who like Jones will likely call it a good picture. The last reel should be cut to speed up the action a bit and make the ending less draggy. If you have previously shown pictures in which Eileen Percy has starred and number some of her admirers among your patrons, it would be well to let them know that she is Jones' leading lady in "Pardon My Nerve."

Perhaps the title will offer plenty of advertising suggestions and you might have throwaways printed with the line: "'Pardon My Nerve,' but will you honor me with your presence at the blank theater on (date). Signed Charles (Buck) Jones." That ought to arouse some interest.

INDEPENDENT FEATURES

Release Date		Footage	Reviewed
ARROW FILM CORP.			
	Ten Nights in a Bar Room	8,000	1- 8-22
Release Date		Footage	Reviewed
ASTA FILMS, INC.			
	Hamlet (Asta Nielsen)	9,500	11-13-21
ASSOCIATED PHOTOPLAYS			
	The Wolverine (Helen Gibson)	5,000	———
	Crossing Trails (Pete Morrison)	5,000	———
AYWON FILM CORP.			
	The Better Man (Snowy Baker)	5,000	11-13-21
	Western Firebrands (Big Boy Williams)	5,000	11-13-21
	Fidelity (All Star)	5,000	———
	Across the Border (Big Boy Williams)	5,000	1-29-22
HENRY BOLLMAN			
	Once Upon a Time	4,700	1- 1-22
DAVID BUTLER PROD.			
	Making the Grade	5,000	1- 8-22
COMMONWEALTH PICTURES CORP.			
	The Hidden Light	5,000	———
GEORGE KLEINE			
	Julius Caesar	5,748	2-12-22
DONOVAN MILO PROD.			
	Silas Marner	7,000	12-11-21
EQUITY PICTURES CORP.			
	What No Man Knows (Clara Kimball Young)	6,274	12-25-21
	Where Is My Wandering Boy Tonight	7,000	2- 5-22
EXCEPTIONAL PICTURES			
	His Nibs (Chic Sales)	4,951	———
FEDERATION FILM CO.			
	The New Disciple	6,365	12-25-21
FIDELITY PICTURES CORP.			
	The Married Virgin (Vera Sisson)	6,000	———
	Frivolous Wives (Kathleen Kirkman)	6,000	———
	Love's Flame (Thomas J. Carrigan)	5,000	———
	The Fighting Kentuckians	5,000	———
THE FILM MARKET, INC.			
	The Supreme Passion	6,000	———
	The Ne'er-Do-Well	7,000	———
	The House Without Children	7,000	———
	The Spoilers	9,000	———
GAUMONT			
	Temporary Wife	5,400	———
	Fall of a Saint (Josephine Earle)	5,300	———
	Out of the Darkness (Gertrude McCoy)	5,900	———
	Infatuation of Youth	5,400	———
	Branded (Josephine Erale)	5,200	———
	The Thinker	5,100	———
	In the Clutches of the Hindoo (Serial) 10 Episodes		———
HEPWORTH PRODUCTIONS			
	John Forest Finds Himself	5,000	12-11-21
HOWELLS SALES CO., INC.			
	Vendetta (Pola Negri)	5,800	12-25-21
J. W. FILM CORP.			
	Should a Wife Work (Edith Stockton)	6,800	2- 5-22
PHOTO PRODUCTS EXPORT			
	Blanchette	5,800	11- 6-21
PLYMOUTH FILM CORP.			
	A Maker of Men	5,000	11-13-21
PRIMEX FILMS			
	The Lonely Trail (Fred K. Beauvais)	3,000	1-15-22
PRODUCERS SECURITY CORP.			
	Squire Phin (Maclyn Arbuckle)	5,000	———
	The Soul of Man	6,000	———
	The Right Way	6,000	———
	Welcome to Our City (Maclyn Arbuckle)	5,000	———
	Mr. Bingle	5,000	———
	Mr. Potter of Texas	6,000	———
	Trail of the Law	5,000	———
	The Bootleggers	5,000	———
	The Man Who Paid	5,000	———
REELCRAFT CO.			
	Scarlet	5,000	11-20-21
TRI-STAR PICTURES CO.			
	Fruits of Passion (Alice Mann & Donald Hall)	5,000	———
	Water Lily (Alice Mann & Donald Hall)	5,000	———
	Dazzling Miss Davidson (Marjorie Rambeau)	5,000	———
	How a Woman Loves (Marjorie Rambeau)	5,000	———
	She Paid (Marjorie Rambeau)	5,000	———
	Mrs. Belfame (Nance O'Neil)	5,000	———
WARNER BROS.			
	Ashamed of Parents	5,000	12-18-21
	School Days (Wesley Barrie)	8,000	12- 4-21

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.

Alt & Howell Comedies (12 2-reels), Pure and Simple (2 reels), Liquorish Lips (2 reels).

ARROW FILM CORP.

Tex Detective Series.
Arrow-Hank Mann Comedies: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Pines, The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Flat, His Wife Jimmy.
Ardath XLNT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force.
Serials: Thunderbilt Jack (Jack Hoxie), 15 episodes.

AYCIE PICTURES CORP.

Success Series: 15 Westerns (each 2 reels).

AYWON FILM CORP.

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).
Hall Room Boy Comedies.

CELEBRATED PLAYERS

Gump (1 reel each).
Celebrated Comedies (1 reel each).

DOMINANT PICTURES, INC.

Western Star Dramas (2 reels).

EXPORT AND IMPORT FILM CO.

Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.

FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Gloom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

FILM MARKET, INC.

Jimmy Callahan, 12 2-reels.

GAUMONT COMPANY

News (every Tuesday); Graphic (every Friday).
Serials: In the Clutches of the Hindoo (19,089 feet), 10 episodes.

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels).

JOAN FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sheril (15 episodes) 31,000 feet); (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero.

PINNACLE COMEDIES

(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's Dream, Shimmy Isle.

PLYMOUTH PICTURES

Series of 5 two-reel Mrs. Roscoe Arbuckle Comedies
Series of 12 one-reel Denver Dixon Comedies

PACIFIC FILM COMPANY

White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel).
Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels).
Vernon Dent Comedies: One-a-week (1 reel).

PIONEER FILM CORP.

The Facts and Follies Series (1 reel)
Luke McLuke's Film-Osophy, each ½ reel.
The Sonny Series, each 2 reels.
Serial—The Hope Diamond Mystery (15 episodes).

PRODUCERS SECURITY CORPORATION

Irving Cummings Series	2,000	———
Cissy Fitzgerald	2,000	———

REELCRAFT PICTURES

Billy Franey Comedies (1 reel each).
Matty Roubert (Romances of Youth).
Royal Comedies (2 reels each).
Bud and His Buddies (1 reel each).
Paragon Comedies (1 reel each).
Alt & Howell Comedies: Marked Women (each 2 reels).
Reelcraft Scenics (1 reel each).
Aladdin Comedies (1 reel each).
Mirth Comedies (2 reels each).

JACOB WILK

Lee Kid Comedies (2 reels each).

Satisfying Entertainment Dealing With Domestic Problems

Ethel Clayton in
"HER OWN MONEY"
Paramount

DIRECTOR ..... Joseph Henabery
AUTHOR ..... Mark Swan
SCENARIO BY .....Elmer Harris
CAMERAMAN ..... Faxon Dean
AS A WHOLE.....A good audience picture, particularly for neighborhood houses; they'll like the ending
STORY.....Not especially original but serves as a suitable vehicle for the star
DIRECTION.....Just plain, but appropriate handling; assembled a suitable cast
PHOTOGRAPHY ..... Good
STAR ..... Appealing, as usual
SUPPORT.....Warner Baxter, Mae Busch, Jean Acker, Roscoe Karns and others all well suited
EXTERIORS ..... Not many
INTERIORS ..... All right
DETAIL ..... Requisite
CHARACTER OF STORY.....Wife loses money saved by stinting herself in helping selfish husband who leaves her, but makes good years after and is forgiven
LENGTH OF PRODUCTION.....4,981 feet

It really doesn't matter a great deal that the basic situation of "Her Own Money" is not an altogether new one on the screen because the feature, as a whole, offers a pleasing entertainment of the light variety, has an appealing star to help put it over and, after all, deals with a subject that happens to be a part of every day life.

A selfish husband is the pivot upon which the story rests with the results of his selfishness providing the nucleus of the other sequences. Warner Baxter is the husband and Director Henabery has developed the character carefully—neither insufficiently nor to extremes. His lavish offices, his wardrobe and other similar bits indicate, from time to time, his weakness; also the fact that he allows his wife five dollars with which to run the house.

Ethel Clayton makes the part of the wife convincing and gains your entire sympathy. However, when her husband upbraids her for not buying herself a new dress, you can hardly understand his complaint because she always seems to be pretty nicely costumed and how she ever managed to save over two thousand dollars out of a five dollar allowance, within five years, and have any clothes at all, is the real mystery of it.

The production is plain but thoroughly appropriate and creates the proper atmosphere. Mae Busch, prominent in the cast of Von Stroheim's "Foolish Wives," is very good as the wife of Clarence Burton, who suffers her never ending diet of sardines meekly enough. The ending is one that will go big with most any audience even if they do have a "hunch" as to what it will be. The deserted wife learns that her husband has gotten on his feet again and wants to be forgiven. She decides to surprise him by purchasing a little home, but when she gets there finds her husband already owns it "but is willing to sell—the price being her forgiveness."

Mildred Allen didn't want to humiliate her husband by lending him her own money, so she arranges it through her neighbor, Mr. Beecher. Allen discovers the transaction and misunderstands, of course. They separate and Mildred goes back to work. Five years later Alden has made good and there is a reconciliation.

Star's Name With Catchlines That Involve Title Should Interest

Box Office Analysis for the Exhibitor

You can satisfy the average audience with this and in neighborhood houses particularly it should go very well. Ethel Clayton and her delightful personality go a long way toward putting over most any picture in which she appears and in "Her Own Money" she has a story that suits her very well and one that, while not altogether new to picture patrons, is nicely done and offers clean, wholesome entertainment.

The title can be played up effectively with catchlines such as: "You may start a home on love, but it's money that makes it go. See what happened when Ethel Clayton used 'Her Own Money.'" Or, "Are you a thrifty wife, or do you want to learn how to save? Let Ethel Clayton show you how it's done in 'Her Own Money,' her latest Paramount picture at the blank theater."

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THE EXHIBITORS' JOURNAL

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Conway Tearle in a Good Story That Should Please Them

Conway Tearle in
"A WIDE OPEN TOWN"
Selznick—Select

DIRECTOR ..... Ralph Ince
AUTHOR ..... Earle Mitchell
SCENARIO BY .....Edward J. Montagne
CAMERAMAN ..... William Wagner
AS A WHOLE.....A good picture of its particular type; contains an effective suspense and should satisfy
STORY.....Of the "honest gambler" kind; establishes fine sympathy for hero
DIRECTION.....Satisfactory; spends a little too much footage on prologue, otherwise first rate
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Will be liked in the role of "Billy Clifford"
SUPPORT.....Suitable and capable cast includes Faire Binney as leading lady; Ned Sparkes and others good types
EXTERIORS ..... Adequate
INTERIORS ..... Correct
DETAIL ..... Ample
CHARACTER OF STORY.....Gambler sentenced to life imprisonment for murder committed in saving "reform" mayor's daughter is finally pardoned
LENGTH OF PRODUCTION.....4,650 feet

Conway Tearle has been given a first rate story in his latest production and one that will in all probability please his admirers thoroughly. The "honest gambler" idea is not essentially original but it is nicely built up with a romance that reaches the happy ending in the final reel. Director Ince tells the story evenly and it moves swiftly toward an effective climax.

Just a little too much time is spent in presenting the prologue. It has to do with two little boys, one with a home, "be it ever so humble," and the other without one. The little fellow with the home and a mother befriends the other until the mother dies and both are thrown upon their own resources. The spectator is fully aware that it is a prologue so that it would have been a little better to have gotten into the main story a bit sooner. However when they start with the "years later" part no time is lost in getting through it, all the while building toward the climax in first rate fashion.

Conway Tearle as "Literary" Bill Clifford does good work in the "honest gambler" role and his supporting company lend adequate assistance. It may be that the "movie wise" spectators will have the ending all figured out for themselves because of the two little boys, pals of the prologue, only Tearle appears in the latter sequence so it is quite plausible that the other boy should appear as the Governor who pardons hero Tearle when he is accused of murder and sentenced to life imprisonment. Director Ince handles the situation in a way that makes it a surprise even though some may suspect what's coming.

Bill Clifford is noted for being an "honest" gambler as well as having earned the nickname "Literary Bill" for his visits to the library. On one occasion Bill meets Helen Morely, daughter of the mayor, who is active in reform movements. They become friends and Bill finally gives up his connection with Ryan and his gambling house. The mayor is planning a raid on the Ryan establishment. It happens that word of the raid reaches Ryan and he plans to turn the tables upon the mayor by kidnapping his daughter, Helen, holding her in the place and presenting her to her father when he arrives with his raiding party. But he reckons without hero Bill, who breaks into Ryan's room, releases Helen and kills Ryan when the latter points a gun at him. Helen had fainted and never knew who rescued her until some time later when a former pal of Bill's tells the story and Bill is released from prison. His name is cleared and the mayor consents to be his father-in-law.

Play Up the Title and Star. You Can Promise a Good Average Picture

Box Office Analysis for the Exhibitor

This is a suitable average entertainment that you can book without giving it much further consideration. It doesn't require a lot of advertising and at the same time those who come in will be thoroughly satisfied. If you show the Selznick releases with Tearle regularly those who have come to know him will be well pleased with a "A Wide Open Town."

The title is a good one and probably a catchy one just at this time when the "lid" is down on gambling, liquor, etc. You can give it good prominence and in conjunction with catchlines use it in the following way: "Just how well are the laws enforced in your city? Is it 'A Wide Open Town?' See Conway Tearle's latest picture at the blank theater."

Suitable Vehicle for Gloria Swanson But Otherwise Not Distinctive

Gloria Swanson in

"HER HUSBAND'S TRADEMARK"

Paramount

DIRECTOR ..... Sam Wood
AUTHOR ..... Clara Beranger
SCENARIO BY ..... Lorna Moon
CAMERAMAN ..... Al Gilks
AS A WHOLE.....Serves adequately as a vehicle for the star, fulfilling all her requirements; only average entertainment
STORY.....Its title probably misleading; not especially impressive and in latter reels reminiscent of the play, "The Bad Man"
DIRECTION.....Provides an adequate production; handles players nicely and works up a bit of excitement in the climax
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Attractive as usual and adorns the picture effectively, as intended
SUPPORT.....Stuart Holmes a financial schemer this time instead of a he-vamp; successful in the part. Richard Wayne not the best type for hero role, though he does good work
EXTERIORS ..... Suitable
INTERIORS ..... All right
DETAIL ..... Requisite
CHARACTER OF STORY.....Man using his wife to further his business schemes loses her to another and meets his own death
LENGTH OF PRODUCTION.....5,101 feet

As a means of showing off the star and presenting her in the surroundings necessary to do so properly, Clara Beranger's story serves the purpose probably as well as anything she has had. But beyond that "Her Husband's Trademark" does not gain any laurels for itself. The basic idea is not new, for there have been other screen husbands who have used their beautiful screen wives to rope in unsuspecting business men as victims of unscrupulous deals.

When the situation has been firmly launched and the scene shifts from New York, termed in a title "the city of bluff," to Mexico the story becomes highly reminiscent of Holbrook Blinn's stage success of last year, "The Bad Man." The similarity is not forced but it is evident in the bandit's desire to get the white woman for himself and the death of her husband whom she has just previously denounced. This paves the way for her marriage with her suitor of years ago and the current victim of her husband's schemes. As far as plausibility is concerned, the situation is either farfetched or the wife is very blind if she can't see that her husband is using her as his "trade mark."

Director Wood has given the story a suitable production and has selected a capable supporting company for the star. Richard Wayne fulfills the requirements of the hero role well enough except that he is not especially the type you would expect the beautiful Mrs. Berkeley to fall in love with. Stuart Holmes plays the husband convincingly. Gloria Swanson decorates the pictures pleasingly at all times and wears some more extravagant and attractive costumes. In the climax someone has "doubled" for her in a bit that offers a good thrill—the woman and her lover, in order to escape the pursuing bandits, are forced to jump, on horseback, from a precipice.

Jim Berkeley meets his old college chum, Allan Franklin, and decides that he can make a fortune by "handling" Allan's affairs in Mexico. In order that no other firm may interest Allan, Berkeley, whose seeming wealth is only on the surface and largely put forth in his elegantly gowned wife, returns to Mexico with Allan, bringing Mrs. Berkeley along to interest Allan. Years before Allan had been a suitor of Mrs. Berkeley's and is still in love with her. Eventually the wife learns that Berkeley has merely been using her to rob Allan of a fortune. She denounces him and after his death is happy with Allan.

Will Get By on Star's Appearance and Appeal

Box Office Analysis for the Exhibitor

If you have found from past performances that you can get them in with mentioning this star's name, you will merely have to repeat it to interest them in her latest production. They have probably come to know just about what to expect from pictures in which she is starred—pretty gowns, plenty of visual attraction in the way of settings and effects generally that are for the purpose of showing off the star to best advantage.

As for the story it will satisfy them if they are not critical and you can probably do something with it in the way of exploiting the title and, of course, by playing up the star's name prominently. Say: "See what happened when a wife learned she was nothing more than 'Her Husband's Trademark'"—or others along that order. Stills of the star in the lobby should be used extensively, also.

Some Short Reels

"The Silver Harvest"—World Wandering—Educational

Type of production.....1 reel travel

While "The Silver Harvest" is essentially a travel reel it also contains a complete survey of the sardine industry as operated along the coasts of Portugal and France. Picturesque scenes of the sardine boats along the harbor fronts and dragging the nets introduce the subject. The little silver fish are then shovelled into baskeets and carried to the factory. Here each step of the process is clearly shown as each fish is washed, salted, cleaned, smoked and packed in the little tin box. Yoked oxen dragging ropes and the strange costumes of the natives give an added touch of interest to this very instructive reel. The photography is good and the titles are clever. "The Silver Harvest" is one of the best of the series for besides being a travel reel it contains a complete review of an industry that is foreign to this country. Will hold the attention of any audience and instruct as well as amuse.

"Little Miss Mischief"—Century-Universal

Type of production.....2 reel comedy

Baby Peggy is the attractive "Little Miss Mischief," but after making all the mischief that she can she runs away from home. All this because of jealousy. A new baby brother has made his appearance in her home and is taking away a good deal of attention from her. Out in the cruel world she is captured by a junk dealer and set to work. She manages to fill her wagon with junk by going into the yards at night and meowing like a cat. Windows are thrown open and all kinds of things are thrown at her. At the end she escapes and returns home. "Little Miss Mischief" is an amusing comedy full of kid stuff and Baby Peggy is certain to please and hold the attention of any audience.

"Down and Out"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard is the chief fun provoker in this latest Hal Roach single reeler. "Snub" is discovered as the chief engineer of a peanut stand. Bad boys steal his peanuts and the cop on the beat helps himself to his fruit. He is facing ruination when he decides to undertake a plan of action. Securing a policeman's uniform he raids his competitor's stand. Everything is doing well when he meets the real cop and a chase follows. Marie Mosquini takes the part of "Reckless Rosie," who dashing down the road smashes into "Snub's" peanut wagon and splinters it to bits. She helps him to escape from the cop and leads him to the "Mission House." Here a good deal of comedy business follows and in the end "Snub" shows his credentials and arrests the cop; he is the prohibition officer of the district. The comedy is full of laughs and clever comedy business. "Down and Out" is up to the standard of the series and should please the average audience.

"Mysterious Tracks"—Bill and Bob—Pathe

Type of production.....1 reel nature study

Bill and Bob continue their adventures with the aid of their old Indian friend. The "Mysterious Tracks" that they find on the Californian coast were made by the odd little Koala bear, commonly called the Australian bear. This quaint little creature was the model for the original Teddy Bear, and you learn from the titles in this interesting number of "Adventures of Bill and Bob," that the little bear never drinks water but gets his necessary moisture from leaves upon which he nibbles. Bill and Bob aided by "Rags" the dog and their good old Indian friend, follow the tracks that they find in the sand and discover the little bear in the branches of a eucalyptus tree. They bring him down and allow the camera to get some very amusing close-ups of this queer little animal. "Mysterious Tracks" is one of the most unique reels of the series and will please any audience.

Pathe Review No. 144

Type of production.....1 reel magazine

A kiss in slow motion is the feature of this review. The slow-motion chapter is called, "Kiss Me, Henry!" and shows a commuter taking leave of his wife after they have been married several years. Then comes a flash-back that illustrates how the same kiss looked when the couple were engaged. The colored section is devoted to intimate glimpses of the Alps, while the nature section shows a pack of hounds in hunting practise. Contrasting scenes showing old fashioned dances and the modern varieties help balance this number of the Pathe Review. Some quaint farm scenes are also included. Some pretty shots are recorded in this interesting magazine.

"Official Urban Movie Chat No. 4"—Kineto—Hodkinson

Type of production.....1 reel magazine

The travel section of this latest "Official Urban Movie Chat" is devoted to a little visit to the city of Riga, the capital of Latavia. Here the Russian church and the National Opera House are shown. The mining of coal and details of its transportation forms the little chapter on industry. In the division of Science and Invention you see the treasured collection of death masks owned by the Princeton University. These include plaster masks of Washington, Lincoln, Franklin and General Sherman. A thrilling fight between a large hairy spider and a lizard make up the Nature Study division. The reel closes with a public form appeal for the development of our Country's resources along constructive lines. This appeal is signed by the Motion Picture Theater Owners of America. The entire reel is well balanced and makes an interesting magazine.

"The Cat and the Swordfish"—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

Cartoonist Paul Terry is keeping up a very high average in his weekly series of "Aesop's Film Fables." This time the moral, "One good turn deserves another" is illustrated with the old cat and a swordfish in the leading roles. A fisherman hangs his worm off a dock and waits for luck. But deep down under sea the traffic cop is on the job. Now and then a fish disobeys the rules and gets caught. On dry land the cat amuses himself by stealing the fish from the basket and throwing them back into the water. A baby sword fish takes a walk with his maid on the bottom of the sea. The lady stops to talk to the cop and baby steals off to be tempted by the deceitful worm. He too is landed in the basket but the cat saves him and throws him back into the water. Twenty years later the fisherman manages to catch the cat and tying him in a bag of stones throws him into the sea. But, "One good turn deserves another" and the sword fish saws open the bag and delivers the cat to dry land. The animation is funny and the humor will more than please the average audience. It is clean and delightful.

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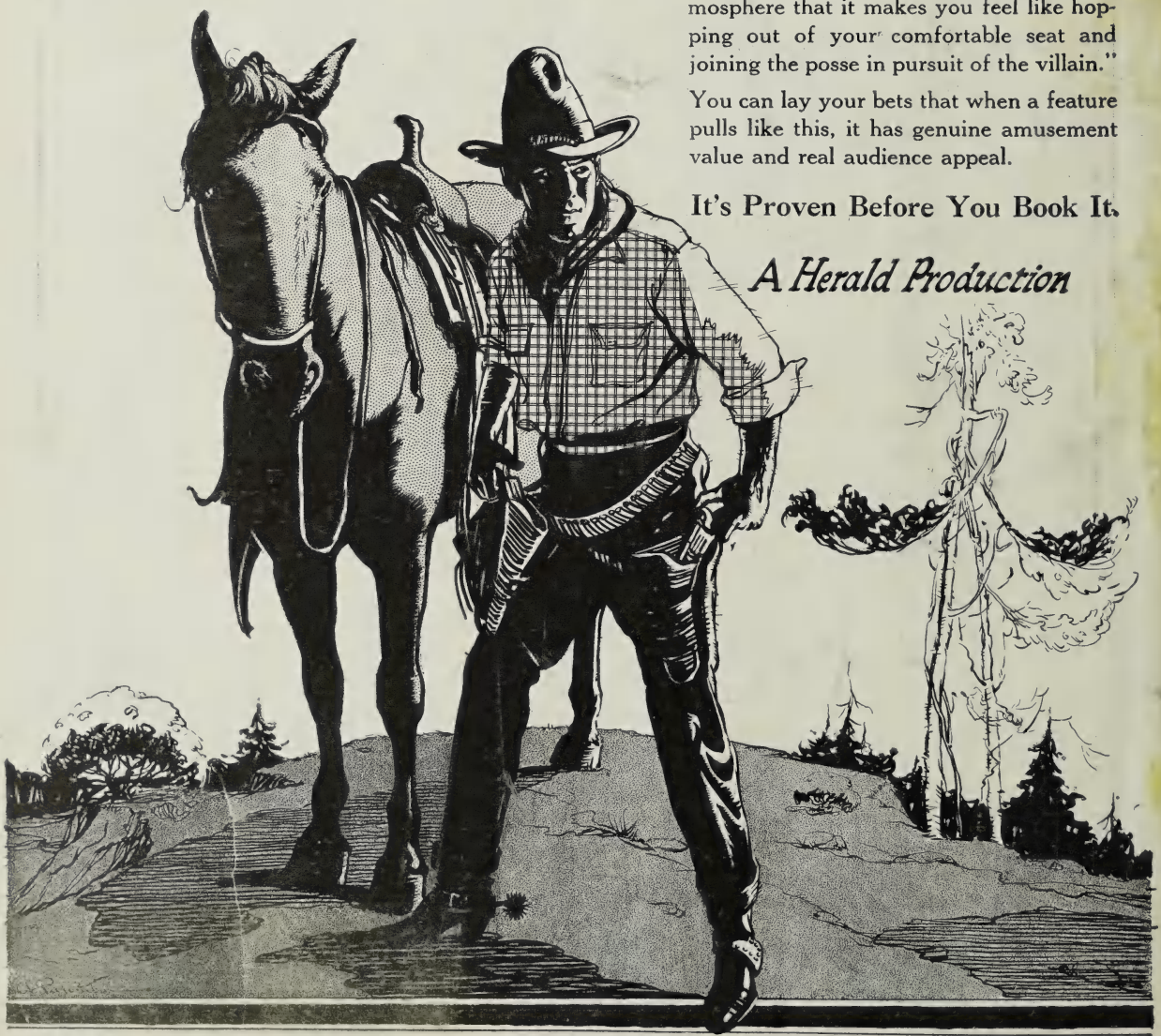

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The RECOGNIZED AUTHORITY

VOL. XIX No. 61 Sunday, March 5, 1922 Price 25 Cents

The street of nameless fears—
The secret slave market—

The battle with the harem guards—
The sinister byways of Stamboul—

A romance of Constantinople and Fifth Avenue—

LEWIS J. SELZNICK *presents*

EUGENE O'BRIEN

"The Prophet's Paradise"

Personally staged by Allan Crosland

THE FILM DAILY
The BRADSTREET of FILMDOM
The RECOGNIZED AUTHORITY
FORMERLY Wid's DAILY

Vol. XIX No. 61 Sunday, March 5, 1922 Price 25c.

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News of the Week in Headlines

Monday

Country-wide reports show theaters are cutting admissions.

United Studios to make two Ruth Roland serials for Pathe.

Tilford Cinema buys 44th St. Studio.

Tuesday

First National to establish nine exchanges in England.

"Orphans of the Storm" for immediate release through United Artists.

Norman Dawn to make director series for R-C Pictures

Wednesday

U. S. District Court of Nebraska declares deposit law in that state void.

Toronto reports Allens securing new financing. No deal closed on theaters as yet.

Charles Ray buys "A Tailor-Made Man" as first picture for United Artists.

Thursday

M. P. T. O. of Nebraska to appeal deposit law decision.

American Federation of Labor ready to fight censorship all over the country.

Friday

Mary Pickford wins suit against Cora C. Wilkenning for $108,000 commission.

M. P. Commission directs all companies to submit advertising matter for inspection before release.

Industry lined up to aid Jewish war sufferers in Europe.

Frank J. Rembusch prepares chart showing how theater operating costs vary today as compared with 1912.

Kempson Pictures formed; to handle 12 Selznick reissues with own sales force through Hodkinson.

T. O. C. C. refuses to lift ban against percentage booking.

Saturday

Jack Pickford to star for United Artists.

Whitman Bennett to expand producing activities. Signs Betty Blythe.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

The Best Picture Norma Has Had in a Long Time

Norma Talmadge in
"SMILIN' THROUGH"
Asso. First Nat'l Pictures

DIRECTOR ..... Sydney A. Franklin
AUTHOR ..... Allen L. Martin
SCENARIO BY.....James A. Creelman and S. A. Franklin
CAMERAMAN ..... Charles Rosher
TECHNICAL DIRECTORS.....W. Reineck and Laurence Hitt
AS A WHOLE.....The finest picture Norma has made for First National and one of the best she has ever turned out
STORY.....Not the best for screen material but allows star ample opportunity
DIRECTION.....Faulty at times; failed to make the most of some opportunities, notably the troops leaving for the war and too much footage consumed getting it under way
PHOTOGRAPHY ..... Magnificent
LIGHTINGS ..... Very good
STAR.....Splendid. Tremendously effective in costume phases and shows what a "trouper" she is
SUPPORT.....Generally capable. Harrison Ford manly as lover. To much of Wyndham Standing as the old disappointed lover
EXTERIORS.....Opening shots of Irish lake country magnificent
INTERIORS ..... Very good
DETAIL.....A few slips in cutting. Titles excellent
CHARACTER OF STORY.....Proves love never dies and that lovers separated on earth meet in Heaven
LENGTH OF PRODUCTION.....About 8,000 feet

Here's the best picture Norma Talmadge has ever made for First National. Here is one of the best pictures she has ever made. That should be enough to get a lot of money in the box office for you. And that's what you're interested in these days.

Ever since Joe Schenck paid $75,000 for the picture rights to this stage success it has been touted as one of the "big ones." And it is. There are certain trifling faults which can easily be remedied, and once this is done the production will stand out notably. But this should be done to bring it where it really belongs. Production values rank high. They have spent a fortune getting this right. Charley Rosher, who has always photographed Mary Pickford, was secured and he proves what an artist he is. Syd Franklin has overshot and lengthened some sequences far beyond their worth. But good cutting can remedy this. The sequence in the garret showing the spirits of the two women discussing the broken-hearted old lover can be eliminated in its entirety. The end of the picture logically comes when the young lovers are united and you see them kissing through the curtained windows. Directors should know that pigeons are not accustomed to strutting about lawns at night. Any country boy knows that. And there are a few other minor slips. But these can easily be worked out and then "Smilin' Through" will be as big as it has been talked about.

Not in years has Norma appeared so appealingly. Not for months has she had a character which fits her so well and allows her the opportunities of showing her ability. And what a picture she makes when she appears in the costume of years ago! What a delight to the eye! It makes one wish her next—which is a costume play—were ready to see now. She is an absolute delight.

The support is splendid. Harrison Ford is excellent as the young lover. Little Miriam Battista is sweet as the youngster and except that he is in too many scenes and overdoes the part of the hating old lover, Wyndham Standing does well. Alec B. Francis is also good as the companion to the old man embittered by his love tragedy years before.

Get This and Clean Up—Tell Them What a Fine Picture It Is and Use the Star's Name to the Limit

Box Office Analysis for the Exhibitor

You had better land this one. The crowd that loves Norma in anything will rave about her in this. And it should be a clean-up. Just say it shows Norma in the best picture she has had in years and your crowd will do the rest. Don't go into too much detail about the story because a lot of movie folk don't understand the idea of presenting spirits of dead people on the screen and may be inclined to laugh at the idea. Some people laugh at the Heaven idea as presented in "Liliom" on the spoken stage. So play safe. But there isn't a chance of your crowd being disappointed, especially if they happen to like the star.

The splendid production, the magnificence of the photography, the general ensemble is there—it should pack them in and make them all the better and happier for seeing it. It's the sort of picture that will do a lot for pictures generally. Not only please them but make them want to come back again.

Action and Thrills Galore in Priscilla Dean's "Wild Honey"

Priscilla Dean in

"WILD HONEY"

Jewel Prod.—Universal

DIRECTOR ..... Wesley Ruggles
AUTHOR ..... Cynthia Stockley
SCENARIO BY .....Lucien Hubbard
CAMERAMAN ..... Harry Thorpe
AS A WHOLE.....Highly melodramatic picture with plenty of action afforded though much of it through improbabilities
STORY.....Contains a good deal of audience appeal and is just what they will expect of Priscilla Dean
DIRECTION.....Presents great thrill in climax and other effective live bits; permits an anti-climax that should have been avoided
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... Good
STAR.....Does her usual good work but looks as though she was working too hard
SUPPORT.....Noah Beery and Wallace Beery two very villainous villains; Robert Ellis a satisfactory hero
EXTERIORS .....Effective; desert scenes good
INTERIORS ..... Suitable
DETAIL ..... Adequate
CHARACTER OF STORY.....An English noblewoman escapes one unfavorable marriage only to fall into hands of a desert renegade until she is rescued by hero
LENGTH OF PRODUCTION.....6,422 feet

Universal's latest feature starring Priscilla Dean is just about what you would expect it to be, or perhaps a little more so. Miss Dean is once more the heroine of many thrills that run all the way from her being forced into a distasteful marriage and her last minute escape, to the rescue in the final reel when a dam is blown up and the flood rushing down the valley threatens her life along with hero's. But this last one is by all means the star thrill of the production. Slow motion photography has been used effectively to show the water slowly but surely flooding the narrow gorge and finally overtaking the lovers before they can get out of its path.

The story is from Cynthia Stockley's novel "Wild Honey" and incidentally you are just beginning to wonder where the title comes in when Priscilla's lover presents her with some wild honey. It must have been magic honey, not wild honey, or at least it works like magic. The heroine permits herself to be kissed and later on when hero pretends to leave her she cries that she cannot let him go "after having tasted wild honey." The director got a bit "gushy" at this point and the title writer has apparently contracted the spirit. If the piece had been written for Miss Dean it couldn't suit her better and she is always pleasing and in some of the very "meller" bits her good acting helps to alleviate the improbabilities.

The direction, for the most part, is quite satisfactory and in the climax especially quite commendable. There are a few instances where the "meller" is laid on a bit too thick, but this is probably in accordance with the story and after all it is the kind of entertainment that a good majority of picture goers favor. Wallace and Noah Beery are first rate villains and Robert Ellis a Johnny-on-the-job hero.

Lady Vivienne, English noblewoman, balks her father's plan to marry her to Henry Porthen, wealthy society "lowbrow." Porthen, in anger at being cheated after assisting her father financially, entices her to his country home with Freddy Sutherland, a weak-willed fellow of her acquaintance. But Porthen's jealous secretary kills him. Freddy disappears fearing he will be accused of the murder. Three years later Vivienne is saved from the hands of bandits in South Africa by Kerry Burgess. They fall in love with each other. The action supplies a series of thrills with the final rescue of Burgess by Vivienne when unscrupulous schemers blow up the dam and flood the valley.

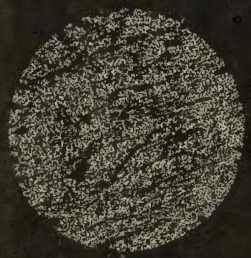
A Good Audience Picture That Will Go Big With Admirers of "Meller"

Box Office Analysis for the Exhibitor

If your folks like melodramas they'll surely want this one, Priscilla Dean's latest. In case you played "Conflict" and did good business with it, you can be pretty certain that "Wild Honey" will go over equally well. It contains plenty of sure-fire melodramatic situations that are handled in realistic fashion and there are several worthwhile thrills to talk about and get them interested.

Your exchange may be able to supply you with a trailer containing some shots of the flood that will surely bring them back to see the picture. Universal inaugurated a novel exploitation stunt in connection with the premiere showing by distributing packages of real honey. This can be repeated if you do not find it too expensive. There are other advertising angles that should go equally well.

Who is "YOUR BEST FRIEND"



A Pity to Have Wasted Time and Money On Such a Story

"GRAND LARCENY"
Goldwyn

DIRECTOR ..... Wallace Worsley
AUTHOR ..... Albert Payson Terhune
SCENARIO BY .....Bess Meredith and Charles Kenyon
CAMERAMAN ..... Norbert Brodin
AS A WHOLE.....A trite plot and commonplace entertainment that might well have remained on the shelf
STORY.....The eternal triangle for the millionth time but sub-titles that try to get it over as a moral lesson
DIRECTION.....Shouldn't have been wasted on such material
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
PLAYERS.....Elliott Dexter comes the nearest to good; Claire Windsor is only fair and Lowell Sherman poor
EXTERIORS ..... Few
INTERIORS .....Up to Goldwyn's standard
DETAIL ..... All right
CHARACTER OF STORY.....Man's wife is stolen by his best friend; she marries the friend but eventually leaves him
LENGTH OF PRODUCTION.....5,228 feet

"Grand Larceny" is by far the poorest picture Goldwyn has turned out in many months. And it is almost wholly the fault of the story, combined with none too good acting, although probably it is hard to consider the acting good when the players are required to portray such stupid characters. Elliott Dexter as the husband who divorces his wife without a word of explanation with regard to her relations with his best friend, does the best work, but even he cannot make the things the role requires of him appear convincing. Claire Windsor's evening gowns and the usual elaborate settings of the Goldwyn studios offer the only visual appeal. Miss Windsor is altogether too impassive and austere as the wife, while Lowell Sherman's attempt at dramatics are quite grating. He has the eyebrow idea of emotion and works it over time. One quarter as many close-ups of him would have been more than enough.

Albert Payson Terhune didn't wrack his brain at all in search of original situations when he came to write this one. The entire plot follows along in a familiar series of incidents starting with the happy married couple, the business of the husband necessitating his absence and the final separation brought about by the attentions of his best friend toward his wife. There is nothing new nor an original twist at any point that might help to relieve some of the triteness. Whether or not the moral lesson that the sub-titles try to get over is part of Terhune's work or just an attempt to get the picture over, doesn't matter since it fails anyway.

The picture has no ending. And it might well have had no beginning. Evidently Director Worsley tried to get away from the conventional conclusion and so it ends with a title which addresses the "Women of the audience" and asks, "What would you do?" The direction on the whole is satisfactory and the production values of the usual standard. There is a good deal too much entrance and exit with butlers ever announcing the arrival or attending the departure of persons.

John Annixter is quite happy until he returns home unexpectedly and finds his wife in the arms of Barry Clive, his friend. Without further ado John divorces Kathleen and she marries Clive, whose selfish and jealous nature is soon revealed to her. Annixter's parting words to Clive, that a woman who can be stolen from one man can be stolen from another, increases his suspicion and Kathleen is unhappy once more, or yet, as she never appeared to be happy after leaving John. She decides the fault is all her own and she leaves hubby number two and goes out into the world to become a better woman.

May Appeal to a Scant Few But Won't Do If They Are Particular

Box Office Analysis for the Exhibitor

There's not much to be said about this one. It isn't a good picture and comes nowhere near being even average entertainment. The story is trite and without a spark of originality, so that you will have very little to offer them and nothing to talk about if you try to show it. Possibly for a transient house where you don't have to worry about them coming again it won't make much difference. For family trade it doesn't belong at all.

One possible chance is where exhibitors know definitely that this type of story, no matter how stale, appeals to the sensation loving patrons to whom they cater. In this case it may go, but for high class trade, no—which is all the more wonder that S. L. Rothafel is showing the picture at the Capitol.

Too Much Implausibility to Make It Satisfactory Entertainment

J. L. Frothingham presents

"SHATTERED IDOLS"

Asso. First Nat'l Pict.

DIRECTOR ..... Edward Sloman
AUTHOR ..... I. A. R. Wylie
SCENARIO BY ..... Not credited
CAMERAMAN ..... Tony Gaudio
AS A WHOLE.....Highly improbable and altogether too far-fetched to be convincing; some attractive spectacular effects
STORY.....A mother-hate instead of the familiar mother-love theme; a dream ending would have been appropriate
DIRECTION.....Does not always maintain proper coherence; one elaborate setting but otherwise ordinary
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Usually all right
PLAYERS.....Ethel Grey Terry too passive in facial expression; James Morrison does best work; others Louise Lovely, Marguerite De La Motte and William V. Mong
EXTERIORS ..... Adequate
INTERIORS ..... Correct
DETAIL.....Occasional evidences of bad cutting
CHARACTER OF STORY.....Physically deformed child is hated by mother who believes him a coward and a weakling until in after years he proves himself a hero
LENGTH OF PRODUCTION.....5,850 feet

Perhaps because there have been so many mother love stories picturized of late the producer thought a mother-hate theme would be thoroughly appropriate and so Ida A. R. Wylie's novel, "The Daughter of Brahma," was selected and produced under the title, "A Bride of the Gods." The adaptation has been given a suitable presentation and a capable cast selected to portray the various roles with evident discretion as to their suitability for the parts. Marguerite De La Motte as Princess Sarasvati looks truly Oriental and James Morrison as the crippled son offers the best performance. Ethel Grey Terry is a trifle too restrained in the role of mother. Louise Lovely has a smaller part and the remainder of the cast is satisfactory.

The story's main situation is much too improbable to be convincing. It is practically impossible to believe that a mother could hate her little club-footed son or ever permit herself to believe he was either a weakling or coward especially at the youthful age portrayed excellently by Frankie Lee. There is no plausible reason for the hatred which makes it all the more inconclusive. The effort to secure dramatic force through the boy's extreme love for the mother never reaches any obvious heights, not even in the climax when the boy finally proves himself anything but a coward and the mother, greatly aged, begs forgiveness.

The Hindu sequence which forms part of the theme is a second far-fetched angle which is frequently incoherent and it is quite likely that because of this more or less fairy story aspect which it assumes folks will expect a dream ending. Everything points toward it and it would seem quite logical. In this connection the production becomes a bit lavish and spectacular and reaches a fairly thrilling climax.

David Hurst is born in India the night his father, a British army officer, is killed while attempting to arrest a number of native seditionists. The mother hates the child who is deformed and sends him to England to be educated. He returns and falls in love with a young Hindu girl whom he rescues as she is about to be burned on a funeral pyre. He takes her to England as his bride. Learning that Diana, David's childhood sweetheart, loves him, the girl permits herself to be taken back to India by Hindu conspirators. The natives rise in rebellion and once more David tries to save his wife. This time she is killed and Diana realizes David's great love for the girl.

Spectacle May Please But Story Hardly Will

Box Office Analysis for the Exhibitor

It is apparent that the producers have aimed to give Ida A. R. Wylie's novel a vivid picturization and as far as bringing the story to life goes they have succeeded. However, it does not seem to be the sort of material that has a great appeal as far as the audience is concerned. In the first place they are apt to "kid" the Hindu business because it is so improbable and especially when they find that it is not even passed off as a dream, and in the second place they will surely find it hard to understand the mother-hate angle of it.

You will do well to see the picture and judge for yourself whether your patrons will want it. Or if you figure that you can put it over with stunt exploitation and satisfy there are several possible ways of interesting them.

Little or Nothing in This That Registers Comedy

Doris May in
"BOY CRAZY"
R-C Pictures

DIRECTED BY ..... William A. Seiter
AUTHOR ..... Beatrice Van
SCENARIO BY ..... Beatrice Van
CAMERAMAN ..... Bert Cann
AS A WHOLE.....Tries hard to be amusing but seldom succeeds; a fair idea but poorly carried out
STORY.....Contains about half a dozen laughs and even they aren't what they ought to be
DIRECTION.....Permits the star to overact most of the time; fails to get the few comedy bits over
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Satisfactory
STAR.....Neither "cute" nor pleasing in this
SUPPORT.....Harry Myers can do good work if given a chance; Frank Kingsley labors with comedy role; others are Otto Hoffman and Gertrude Short
EXTERIORS ..... All right
INTERIORS ..... Appropriate
DETAIL ..... Didn't require much
CHARACTER OF STORY.....Girl opens haberdashery to show gentleman dressmaker she can make a business go as well as he can
LENGTH OF PRODUCTION.....About 5,000 feet

The title is a pretty good one and there are one or two situations that look as though they might have been made into a really worthy comedy with a little more ingenious handling, but as they appear in "Boy Crazy" the she-haberdasher and he-dressmaker fail to provide anywhere near what is expected of a comedy offering. There are a few laughs but they are so weak and far apart that they might not as well exist at all. Director Seiter has not concentrated upon any one angle, but allows the action to become helter-skelter and there's altogether too much "in and out" stuff, especially in the haberdashery. It is continual and nothing humorous, or nearly humorous, occurs.

The kidnapping episode introduces some slap-stick participated in strenuously by the star. She succeeds in "knocking out" the kidnappers by hurling a variety of articles that run all the way from a bag of flour to a molasses jug at them. The picture starts out by sticking to the title and presenting the heroine as a "Boy Crazy" girl, but soon gets off the track and she becomes a business woman for the purpose of outwitting hero Harry Myers.

William Seiter doesn't show much improvement in his direction along farce comedy lines over Doris May's last picture, "Eden and Return," which he also directed, and he permits the star to overact throughout a good two-thirds of the picture. She goes through a large part of the picture in an evening gown that most people thought had gone out of date—one of those l. and b. h. affairs that certainly detracts from her appearance and about kills any chance she might have of being appealing. The star is certainly disappointing in this picture.

Jackie Cameron (Doris May) decides to open a haberdashery in opposition to J. Smythe's modiste shop across the way. At a party Jackie is mistaken for Evelina Skinner, daughter of the richest man in town, kidnapped and held for ransom. Skinner offers a two thousand dollar reward, the amount which Jackie borrowed from him to start her business. She manages to overcome her assailants with the help of Smythe and is entitled to the reward which cancels her debt with Skinner.

Won't Please if They Are Used to Good Comedy Offerings

Box Office Analysis for the Exhibitor

Unless they are easily satisfied you won't be able to put this one over successfully. It is considerably below the average in comedy value and there are so many better two reel subjects to take the place of it that you will have little alibi for trying to pass it off on them. If it happens that Doris May is a big enough favorite with them to warrant them liking the picture regardless of how good or bad it may be, then go to it. The title also is likely to bring them in. It sounds good but is pretty sure to hand them a disappointment. And those who have liked Doris May previously may change their minds when they see this one. She'll have to do better to stay in the pleasing comedienne class and also give a little more thought to her personal appearance in the matter of gowns.

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A Good Comedy Feature But Cutting Would Speed It Up

Wallace Reid in
"THE WORLD'S CHAMPION"
Paramount

DIRECTOR ..... Philip E. Rosen
AUTHORS.....Thomas Louden and A. E. Thomas
SCENARIO BY ..... J. E. Nash
CAMERAMAN ..... C. E. Schoenbaum
AS A WHOLE.....Has some bright comedy bits but they would have shown up much better in a two-reeler
STORY.....Needed considerable padding to get it to feature length; provides star with part well suited to him
DIRECTION.....Satisfactory; handles humorous situations to good advantage especially in conclusion
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
STAR.....Best suited to this type of light comedy
SUPPORT.....Lois Wilson pleasing; Lionel Belmore good in comedy role but overdoes it occasionally; W. J. Ferguson good
EXTERIORS.....Not a great many
INTERIORS ..... All right
DETAIL ..... Ample
CHARACTER OF STORY.....Son of would-be English aristocrat becomes lightweight champion of the world and instead of disgracing family gains an entrance for them into society
LENGTH OF PRODUCTION.....5,030 feet

The Louden-Thomas stage play offers a thoroughly suitable vehicle for Wallace Reid and contains the right sort of comedy for screen purposes but not quite enough of it for a five-reel feature. As a two-reeler it would have made a crackerjack subject. In order to get it out to the proper feature length it has been necessary to do some padding and stalling around and in doing so the situations are rather broken up and not as strong in pulling laughs as they might otherwise have been.

Despite the handicap Director Rosen has succeeded in securing a pleasing comedy entertainment and if the Rivoli audience is to be accepted as a criterion, it will prove quite satisfactory. The picture will probably not appeal to English audiences but right here it will go well and bears a bit of patriotic flavor in one of its titles which quotes the young English lightweight champion as saying, "I've become an American citizen and I'm going HOME." It virtually asks for applause. The action is laid in England but pokes some good natured fun at the aristocrats.

Rosen handles the players nicely and has selected good types for the various roles. Lionel Belmore, as the former grocer, who seeks to enter society, is well suited; Lois Wilson, the second party to the romance, is quite pleasing in this, and others who appear are Henry Miller, Jr., Helen Dunbar, Leslie Casey, S. J. Sandford, Guy Oliver and W. J. Ferguson, who repeats his comic butler role in fine style. The conclusion is especially well done and the manner in which hero Wallie joyously greets the opportunity to return a beating to Lord Brockington and the way it is carried out gets a good laugh.

William Borroughs (Reid) incurs the wrath of his father by a quarrel with Lord Brockington, an aristocratic neighbor whom the elder Borroughs has been trying to cultivate in an effort to break into society and forget his career as a grocer. William is ordered from the house. He goes to America, becomes a fighter and wins the lightweight championship. He returns home and finds Lady Elizabeth, Brockington's cousin, acting as social secretary for his father because she didn't want to marry Brockington and was really in love with William. Borroughs is prepared to oust his son once more until his fame becomes known and is welcomed by everyone. The family gains an entrance into society but William goes back to America with Elizabeth as a bride.

Should Please the Majority and All of the Reid Fans

Box Office Analysis for the Exhibitor

With a title like this you won't have much trouble getting the men to come in and especially if you display some stills with Wallie in the ring they'll know there's no catch in the title. Even though there isn't much footage devoted to the ring and the actual fight scenes they shouldn't be disappointed because the comedy business makes up for it.

The star's admirers will be well pleased and if you think it will mean anything, mention the fact that the story has been adapted from the stage play in which Grant Mitchell appeared. Catchlines will help. Say: "Gunboat Williams—that's Wallace Reid's title in 'The World's Champion.' See how he wins the lightweight championship and gives up mixing with lords and dukes to become an American citizen."

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One of William Russell's Best

William Russell in
"THE STRENGTH OF THE PINES"
Fox

DIRECTOR ..... Edgar Lewis
AUTHOR ..... Edison Marshall
SCENARIO BY ..... Louise Lewis
CAMERAMAN ..... Don Short
AS A WHOLE.....Thrilling feature with plenty of red-blood and danger stuff. Star and situations grip attention
STORY.....Moves along at an even rate and presents some characterization and lots of action
DIRECTION.....Kept things moving and got most out of situations
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Well suited for the part. Gives satisfying performance
SUPPORT ..... Balanced and contrasted
EXTERIORS ..... Good
INTERIORS ..... Adequate
DETAIL ..... O. K.
CHARACTER OF STORY.....Young man fights degenerate mountaineer band for heritage and love
LENGTH OF PRODUCTION ..... 4,382 feet

William Russell has a very well suited part in "The Strength of the Pines." He has plenty of room for action and red-blood stuff, takes advantage of each situation and when the romance is added the result is a feature that is entertaining and thoroughly satisfactory. The attention is held throughout by the gripping action resulting from the deep laid plots of the terrible band of mountaineers to do away with the hero.

Besides the red-blooded action is added a forest danger in the shape of a wild cat planted in the tracks through which the people must pass. These animal shots are very well inserted and serve to heighten the danger and key up the interest. A good deal of footage is used in the introduction and the flash-backs here are long and almost too many, but once things get started you will not want to take your eyes off the screen.

While the production is essentially an out-door picture of action a fair amount of romance has not been omitted. In this regard a good balance has been struck and just enough love interest included without interrupting or checking the action.

Director Lewis kept things well in hand and secured the utmost from his situations. He has achieved some very good effects and has also made a good choice of characters for his cast. The members of the band are all different and can easily be recognized in long shots. The photographer deserves a good deal of credit for the storm effects and some artistic wood interiors.

In the cast Irene Rich makes a very satisfactory girl. She manages to give a fair amount of character and realism to the role besides aiding the action. Lule Warrenton stands out very strongly in the part of the old woman who waits years for vengeance. Her characterization is well planned and convincingly done. Lester Bates and Arthur Morrison both do good work as leaders of the band.

The story tells of two children who were made orphans through a family feud. Years later the young man hears of the trouble that the girl is in and returns just in time to save her from the power of the mountaineer leader. An old woman friend, whose life was also ruined by the band, helps them and secures the missing deed that makes the girl the rightful owner of the land. The story closes with a fist fight between the arch villain and the young man.

The Star and Red-Blooded Action Will Satisfy

Box Office Analysis for the Exhibitor

Use the star's name in all your announcements and advertising. William Russell is becoming more and more known and has a following. You can safely promise them some good acting and plenty of thrilling action. Tell them also that "The Strength of the Pines" is one of Russell's best.

Tell them a little about the story to get them interested. Lay stress upon the dangers of this forest. If you run trailers then show a few shots from the scene where the hero is tied to stakes driven into the ground near the den of the wild cat. There are also plenty of fight scenes to choose from. Any of them would make good trailer material.

Catchlines should include the star's name. Something like this might help attract: "The degenerate mountaineer knew no law or justice. He robbed the girl of her property and held her prisoner until a young man came to settle an old account with the mountaineer. William Russell is the young man and they fight unto death."

A Whole Lot Better Than the Recent Comedies Star Has Had

Constance Talmadge in
"POLLY OF THE FOLLIES"
Associated First Nat'l Pict.

DIRECTOR ..... John Emerson
AUTHORS.....John Emerson and Anita Loos
SCENARIO BY.....John Emerson and Anita Loos
CAMERAMAN ..... Roy Hunt
AS A WHOLE.....A big improvement over the recent Connie Talmadge pictures; a lot of good laughs in this one
STORY.....Not really one continuous idea but plenty of good incident and comedy sequences
DIRECTION.....Satisfactory usually; amateur show handled splendidly and burlesque skit
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Average
STAR.....Ought to satisfy them in this
SUPPORT.....Kenneth Harlan remains as leading man; John Daly Murphy fine in short role of "Caesar"; Billie Dove and others good
EXTERIORS ..... Few
INTERIORS ..... Suitable
DETAIL.....Good, especially sub-titles
CHARACTER OF STORY.....Country girl stages a show for the kids and finally gets a job with Ziegfeld
LENGTH OF PRODUCTION.....6,567 feet

The last few Constance Talmadge features were not up to the expectations of those who had come to expect really fine comedy features from this comedienne, but everyone who sees "Polly of the Follies" will vote it a big improvement over the others and a truly worthwhile offering. "A Woman's Place," her last picture, was a good one but the current release is much more original and contains more laughs.

There is no conspicuous plot or continuous story in "Polly of the Follies," but there is plenty of humorous incident and laughs evenly distributed that make up adequately for the usual plot. The first and probably the best comic sequence is the "movie" show which Connie stages for the kiddies in a small Connecticut town where the Reform Committee has tabooed this form of amusement. The performance is strictly pantomime with a white sheet to represent a screen, used for the background. A thoroughly original bit is the presentation of sub-titles for which advertising placards are used. A good many laughs are obtained through this novel idea, but there is one objection in that nearly all of the cards are advertising some familiar commodities running all the way from Lux to Fisk tires. It looks too much like an intentional tie-up.

The next important laugh-getter is the Julius Caesar episode, an imaginary one, but Connie plays Cleopatra in fine style. The burlesque of Caesar is cleverly done by John Daly Murphy. The Emerson-Loos titles in this are especially good. Connie giving an imitation of Frisco, the dancer, for Flo Ziegfeld and landing a job in the Follies contributes more of the laughs.

Bob Jones witnesses Polly Meacham's "movie" show and promises her that he will help her if ever she is in need. Polly cannot stand life in the country drug store and decides to see Mr. Ziegfeld and work in the Follies. Alysia, Bob's fiancee, abhors her mother's amateur dramatics for charity and Polly gets her a job in the Follies also. At the first performance Polly is so excited when she sees some of her home folks in the audience that she leaves the stage to greet them. She's "fired" and Alysia is given the part, but meantime Bob and Alysia have gradually drifted apart and he has fallen in love with Polly. He proposes and Polly accepts when she learns that Alysia prefers a career.

You Can Promise Them Plenty of Laughs and Novel Humorous Incidents

Box Office Analysis for the Exhibitor

You can please your folks all right with this one and particularly if they like Connie Talmadge you can promise them some renewed "pep" in her latest comedy offering. In case they may not have been completely satisfied with a few of her recent features you might give a little extra thought to this one and tell them it is the best of all her late productions. Tell them it is another John Emerson-Anita Loos picture and play up the various novelty sequences.

The "movie" show episode can be exploited separately and stills of Connie in the different parts she assumes will prove attractive in the lobby. Catchlines should also be an effective advertising means. Say that Kenneth Harlan is the star's leading man again.

Some Facts
that mean
Dollars to you

The newspapers – are filled with news from JAPAN

Everybody wants to know about JAPAN

Are you showing the WILLIAM FOX sensational enterprise NEWSPICTURE

FACE TO FACE with JAPAN?

If it is not on YOUR SCREEN people will go where it is!

FREE!
To exhibitors using
FOX NEWS
No additional rental
A red-hot feature
Play it up strong in your advertising

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Let
WILLIAM FARNUM
Unlock the door to box office success for you

Now Ready

WILLIAM FARNUM
in
A STAGE ROMANCE

from the romantic play by
Alexandre Dumas
A 1922 Dramatic Masterpiece
DIRECTED BY
HERBERT BRENON

Religious Theme Keynote of Rambling Production

"THE GIRL FROM ROCKY POINT"
Pacific Film Co.—State Rights

DIRECTOR ..... Frederick G. Becker
AUTHOR ..... Sherwood MacDonald
SCENARIO BY ..... Sherwood MacDonald
CAMERAMAN ..... John Thompson
AS A WHOLE.....Weak and unconvincing production built upon love-and-faith-in-God idea and using "Miracle Man" stuff
STORY.....Drags badly at times. Lacks plot and drama
DIRECTION.....Fair. Fails to plant the situations and allows too much footage to minor scenes
PHOTOGRAPHY ..... Straight stuff
LIGHTINGS ..... Average
CAST.....Walt Whitman does good work in "Miracle Man" role. Ora Carew takes part of girl and Gloria Joy stands out in juvenile role
EXTERIORS ..... Good
INTERIORS ..... All right
DETAIL ..... Ordinary
CHARACTER OF STORY.....Rich young man washed up on shore of fishing village. Loses his sight in fight with bad man but recovers same as soon as he is able to accept God and pray
LENGTH OF PRODUCTION.....About 5,000 feet

"The Girl from Rocky Point" is not a very fast moving offering but seems to divert into many channels dividing the attention between the characters and the rambling story. The characters are all types that have been done many times over. You have the good old man of the sea who is misunderstood and suspected by the community and you have the fellow who spends his time reading scripture to hide his criminal acts. Then you have the hard father who drives his daughter from the house and later realizes the mistake he has made. Added to this, some "Miracle Man" stuff is inserted into the climax and comes as a surprise after a thrilling fight on a high cliff.

In the first part of the production the attention is centered upon the father and the old man called by the village folk, the "Devil." The middle reels play up the girl, while the finish brings the hero out in some forced action. The director has failed to build up to his situations and has concentrated his attention upon unimportant scenes.

Along the beach the photographer has secured some good shots but the interiors and lighting are not above the average. Due to the wording of the sub-titles and the stress placed upon certain scenes the offering appears at many points to preach and lay down the law.

The story deals with a retired sea captain who spends his days reading the Bible and managing his two daughters. A yacht is wrecked and the body of a young man is washed into the harbor. His pockets are picked by the bad man who is fond of quoting scripture. When the young man recovers he falls in love with the daughter of the retired sea captain who, learning that the young fellow does not believe in God, drives the girl from his house. She finds refuge in the home of the old hermit who is called the "Devil" by the village folk. Jealousy takes hold of the scripture-quoting scamp and he attacks the hero. They fight on top of a high cliff. It is during this encounter that the hero is blinded and loses himself in the woods. In the morning the old hermit and the girl set out searching for him. They find him just as he has surrendered himself to God and has uttered his first prayer begging for the return of his sight. "Look, Robert, you can see," says the old man, for his prayer has been answered. Now the old hermit is discovered to be a saint and he is taken into the respect of the community.

Better See This One First

Box Office Analysis for the Exhibitor

Before booking "The Girl from Rocky Point" it would be best to see it all through. You know your own people best and if you should decide to run it you will know what angle you will want to exploit. If your people are at all critical then this is certainly not the one for them.

On the other hand, the picture will have a certain appeal to church-going people. It carries with it a moral lesson that certain people will like. This is your main talking point. Lay stress upon the faith-in-God idea but do not lead them to imagine that they are going to see another "Miracle Man."

You Can't WIN in Any Game on the Side-lines

Your theater will NEED the twelve big specials I will make next year with three great directors.

The scarcity of big pictures which you KNOW exists now will be even more pronounced next Fall. That's certain!

There are big, fundamental reasons back of the condition which has been brought about in production. And if you count on the Wall Street controlled companies you will find BIG MONEY pictures even more scarce next year than they are now.

Your theater NEEDS the BIG MONEY picture. You know that. This year has proven it more conclusively than ever.

Eventually—you will play and PAY for the twelve big specials I am going to make in partnership with exhibitors.

If you have not become my partner you will PAY for these pictures at national quotas from $500,000 up.

THAT IS FACT!

Any New York executive, much as he hates to do it, will admit to you that pictures made under the conditions I will make these twelve, would never be rated under $500,000 quotas.

And I have twelve chances to give you another sensational winner—IT CAN BE DONE—and that means a million dollar quota.

So, if you have not become my partner, you will buy these twelve pictures—for your theater will NEED them—at the market prices IN A MARKET THAT IS SHORT ON BIG PICTURES.

By becoming my partner NOW—you get these twelve pictures at a guaranteed $300,000 quota.

And—

You SHARE IN THE PROFITS. The exhibitors who "wait to see the pictures" will pay the prices that MAKE YOUR PROFITS.

Whether you pay for only one picture or twelve in advance, you share in the profits—in proportion to the size of your advance payment.

You WIN—first—by guaranteeing these twelve specials for your house.

You WIN—second—by buying them at a guaranteed low schedule of $300,000.

You WIN—finally—by receiving large PROFIT REBATES.

You can't win by sitting on the sidelines. All you can do then is—PAY THE PRICE.

And write it down, boys—YOUR THEATER WILL NEED THESE TWELVE PICTURES NEXT YEAR!

I am on my way to Hollywood now for a few weeks at home. On my return the contracts and forms for my plan will be completed. Until then I am not selling it. But, as only the FIRST can share, my tip is—

WRITE TODAY FOR DETAILS

Wid

1540 BROADWAY NEW YORK CITY

Telephone Bryant 4364

Charming Comedy-Drama Made Abroad With Splendid Direction

"LOVE'S BOOMERANG"

John S. Robertson Prod.—Paramount

DIRECTOR ..... John S. Robertson
AUTHOR ..... Dion Clayton Calthrop
SCENARIO BY ..... Josephine Lovett
CAMERAMAN ..... Roy Overbaugh
AS A WHOLE.....Charming production with real foreign atmosphere. Contains all the elements for a pleasing entertainment
STORY.....Too complicated. Runs along in a pleasing comedy-drama vein but shifts into melodrama for the finish
DIRECTION.....Splendid. Has given consideration to every detail and retained the breezy touches of "Sentimental Tommy." Made each scene interesting
PHOTOGRAPHY.....Excellent. Some splendid effects recorded
LIGHTINGS ..... Very good
PLAYERS.....David Powell and Ann Forrest featured. Both do good work. Entire cast well chosen
EXTERIORS.....Fine. Some very artistic locations in France and England
INTERIORS ..... Good
DETAIL.....Well planned. Fine art direction by L. Dawson
CHARACTER OF STORY.....Orphan adopted by artist. Circus stuff and romance in France. Girl marries rich man to reform him, but is later accused of murdering him
LENGTH OF PRODUCTION.....5,562 feet

John S. Robertson has again scored in his most recent production made on the other side. While "Love's Boomerang" lacks the material and consistency of some of Robertson's former productions it nevertheless makes a charming production with many attractive points of interest. Robertson has kept the first half of the offering in his "Sentimental Tommy" mood while the climax he has intensified to the "Dr. Jekyll and Mr. Hyde" pitch. Touches of both productions are evident in "Love's Boomerang."

From start to finish the director's hand is evident. Well thought out detail and a masterly handling of the situations raise the story from its ordinary level and keep the interest on a high plane. Fine sets, splendid photography, artistic locations and good acting all help to compensate for the melodramatic and inconsistent story.

David Powell and Ann Forrest play the leading roles and do some very delightful acting, especially in the lighter and romantic scenes. In the heavy scenes filled with poison, murder and sorrow, both try hard but do not register with the conviction and certainty that they attain in the whimsical passages. "Bunty" Fosse, a three or four year old child, does some delightful acting and captures the attention from the start. The cast is well chosen and balanced in types and characters. It includes John Miltern, Dick Webb, Roy Byford, Florence Wood and Geoffrey Kerr. The character work of all the actors are far above the average.

The story tells about an orphan child who is adopted by a young artist. After a number of years they go to France for a vacation and aid a circus by redeeming a pawned elephant. For several years they travel Gypsy style with this circus until the girl is sixteen when she is placed into a convent. Returning to England she is loved by her adopted father but is won by a certain rich young man whom she thinks she can reform. Her real father turns up as the companion to the fast young man. He manages to poison him and allow the guilt to fall on his daughter. But conscience takes hold of him and the truth leaks out. When the rich young widow returns from a trip on the Continent she finds her artist lover waiting for her.

Here You Have Plenty to Work With

Box Office Analysis for the Exhibitor

"Love's Boomerang" is certain to satisfy but you will have to get behind it to put it over. You have plenty to work with but don't imagine that you have a second "Dr. Jekyll and Mr. Hyde" and can afford to let it run itself.

Tell them that the man who made this also made "Dr. Jekyll and Mr. Hyde" and "Sentimental Tommy." Also feature David Powell and Ann Forrest. As many people have read the novel by the same name it would help if you mentioned this. The title is attractive and is certain to pull. Build a big boomerang over the box office and have it painted with the words of the title.

Speak about the beautiful locations and the foreign atmosphere and also let them know that this is an American production made in Europe. Play up the circus stuff and the elephant. Describe the story as a comedy-drama in which an orphan child is adopted by an English artist and they spend their holiday camping with a circus in France. David Powell and Ann Forrest give pleasing performances and will be well liked. Promise them plenty of romance and color and they will not be disappointed.

If You Can't Get It St. Patrick's Day Week—Get It As Soon As You Can!

Many first-runs will do a record business the Week of March 12th

That's the big date when "Come On Over" opens. Leading showmen in the country have hit on this peppy production as the ideal picture for an all Irish program. It is the kind of a picture you love to present—colorful, humorous, with a bit of the blarney, too. Rupert Hughes wrote it. The author of "The Old Nest" and "Dangerous Curve Ahead" has done it again!

Goldwyn *presents*

Come On Over!

Play it St. Patrick's Day Week

MARCH						
S	M	T	W	T	F	S
..	..	..	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	..

directed by Alfred E. Greene

with Colleen Moore

A GOLDWYN PICTURE

Some Short Reels

"The Rainmaker"—Mermaid—Educational

Type of production.....2 reel comedy

Lloyd Hamilton has some nice comedy business in "The Rainmaker," but the comedy as a whole is not up to the high standard set by some of his recent productions. The fun of a good many of the gags is forestalled by a new method that Lloyd has adopted. Before the particular bit of comedy business that he would like you to observe is pulled, he will wink into the camera. One or two large close-ups of these asides only help interrupt the general progress of the comedy and divert the attention. They inform you that a joke is on its way and you are very apt to be disappointed in some of these foreshadowed gags. The story deals with a town that hasn't had rain in years. Slow motion photography shows the town moving along at a snails rate. The real rainmaker was left at a side station and Lloyd decides to take his place. With the words: "Behold friends, moisture is about to drop upon thee," he lights a giant rocket. The inhabitants expecting a downpour are dressed in bathing suits but the rocket hit the wrong month and sent a blizzard. "I did the best I could—I treated them white," Lloyd explains, but the angered villagers drive him from the town. The titles are clever and will help provoke a good many of the laughs.

"The Call of Courage"—Universal

Type of production.....2 reel Western

Perce Pembroke takes the part of the reporter of The News searching for a feature story in the West. Laura La Plante plays opposite in the role of the daughter of the old newspaper editor who is opposing the political crooks of the county. To complicate the situation an escaped bandit holds up the reporter and forces him to change clothes with him. This makes it doubly hard for the hero to help the girl's father. The action takes place the day before election and the concentrated efforts of the gang are centered around the little country newspaper office in an effort to prevent the publication of an article which would spell political ruin. But just as Ned is about to be arrested he discovers the bandit, and in his clothes his identification papers. He is then free to help the old man get out the thrilling extra which will ruin the political boss, and at the same time win the love of the girl. The action is swift and will please those who like westerns. It contains the usual horseback riding, escape from jail shots and some pleasing western photography.

"A Vanishing Race"—Kineto Review

Type of production.....1 reel

A complete review of the life of the American Indian is the subject of this very instructive and entertaining reel. Many years to come when the Indians are no longer a picturesque part of the West this little reel will have a priceless historic interest. The photography is clear, sunny and artistically composed. The reel opens with shots of the country of which the Indian was once master. His life in the open is illustrated by scenes of hunting and fishing. The squaws erect the council tent at the meeting of the clans. The women do the work and the men do the talking. Their dances, family life, and handicrafts are all shown in this entertaining reel. "A Vanishing Race" will do well on any program. It will please the children as well as the grown-ups.

"Pardon Me"—Hal Roach—Pathe

Type of production.....1 reel comedy

While the governor of the state is inspecting the prison one of the convicts happens to brush beside him and being a very polite convict he says, "Pardon me." "Certainly," replies the governor. Whereupon the prisoner drops his work and runs as fast as his feet will carry him. "Snub" Pollard is the hero of "Pardon Me." At first he tries to get into jail but every attempt in the way of crime only turns out to be an act of heroism. Instead of landing himself in jail he is rewarded. By accident he is arrested and placed in the same cell with the terrible jewel robber. The rest of the comedy is made up of comedy business built around "Snub's" attempts to leave the institution. "'Pardon Me" is fairly amusing and up to Hal Roach's standard.

"The Skipper's Policy"—Toonerville Comedy—Educational

Type of production.....2 reel comedy

"The Skipper's Policy," is the latest Fontaine Fox comedy produced by the Betzwood Film Company and distributed by Educational Pictures. Most of the characters of Toonerville, made famous by cartoonist Fox, appear in each of this series. The funniest trolley car in the world runs up and down the countryside and will bring a good deal of laughter with it on each trip. There is not very much story to this comedy and the gags are all of them very tame, but the titles were written by Ralph Spence and most of the fun will come from them. Ralph Spence, you will remember, wrote the titles for "A Connecticut Yankee at King Arthur's Court." Here are a few samples from this comedy:—"Fortune smiles at some people but it laughed at the skipper"; "Mr. Bang's insurance office had a sure-fire policy"; "The head of the firm was as solid as the rock of Gibraltar," and "Mayor Flint of Toonerville was elected on a new trolley car platform." The comedy business deals with an attempt made by the politicians of the town to take the trolley car out of the hands of the old skipper.

Pathe Review No. 146

Type of production.....1 reel magazine

A feature of this review is a detailed description of the manufacture of glass pearls. Every step in this interesting process is illustrated. First glass beads are melted on little wires which in turn are clipped and thrown into a bath of nitric acid. This eats out the iron wire and leaves the hole in the bead. They are then placed upon long pins, sprayed with solutions and finally given a bath in a fish-scale sauce. In this way they acquire their colorful lustre. Then they are sorted and graduated before they are strung on silk cords long enough to go around a lady's neck. The nature section tells a little story called "The Robber Crow." which was produced by E. F. Warner of "Field and Stream." Some nice telo-photo shots show this robber bird making a raid upon a nest of song birds. The remaining sections of the review include some travel shots and the usual Hy Mayer sketches. This number of the review is above the average in interest and subject matter. Should please and entertain any audience.

Short Reels

"The Last Shot"—Mutt and Jeff—Fox

Type of production.....1 reel cartoon

"The Last Shot" is one of the funniest Mutt and Jeff that has been issued in some time. Mutt is very busy writing and resents being disturbed by Jeff who has a scheme to make a million dollars. His plan is simple. All he wants is to find a man who can lick Jack Dempsey Mutt laughs at him and proceeds to visit his girl. On the couch Mutt and his girl are having a very nice time when her other fellow arrives and cuts Mutt out. The rival is a great big husky and all he has to do is to snap his fingers at Mutt and the little fellow vanishes. Jeff in the mean time continues looking for the fellow who can lick Jack Dempsey and one day discovers the strongest man in the world in a freight yard. He can carry whole carloads of coal on his back and lift the locomotives from one track to another. "Come home with me," says Jeff, "and I will sign you up." While Jeff is preparing the contract Mutt comes in and discovers that this big brute is the same fellow who stole his girl's affections and without a moment's hesitation the fight begins. When Jeff returns with the contract he discovers that his hero has already been licked by little Mutt. Plenty of laughs are contained in this one which recently played with a good deal of success, as a program filler on Broadway.

"The Maverick"—Kineto Review No. 128

Type of production.....1 reel nature study

"The Maverick" is a delightful picture dealing with wild horses and the great American out-doors. The titles are written from the point of view of a young colt who thinks the world of his mother and fears humans. The horses gallop wild and free across the planes and through the woods. The photography is artistic and the entire reel is tinted in a soft brown making the effects resemble sepia prints. Some splendid long shots are recorded showing the pack of horses crossing the landscape. Deep gorges, canyons, timbered slopes, cool pools and a free and flowing sky are all contained in this whimsical pony nature study. In one of the titles the little colt says:—"An' I sticks closer to my mother than bark to a tree, 'cause I know'd if I got lost I'd be a heap o' worry to myself." This is only one of the many pleasing titles contained in "The Maverick."

"The Spendthrift"—Aesop's Fable—Pathe

Type of production.....1 reel cartoon

"A spendthrift blames everybody but himself for his misfortune," is the moral of Paul Terry's latest animated cartoon. The action centers around a very sporty dog and some of his extravagant ventures. First he hires a taxi cab and orders the driver to "step on it." Then he lands at a cabaret show and sprinkles the girls with wine but is finally thrown out for not paying his bill. His money is gone and his downfall begins with a visit to the pawnbroker who gives him five dollars for his coat. To try his luck he visits a Chinese gambling resort and parts with his money one dollar at a time. "He blames everyone but himself for his misfortune," and starts a fight which he is unable to finish for the crafty Chinese spring a trap in the floor and shoot him out into the street. The animation is up to Paul Terry's standard and will bring the usual number of laughs.

"Table Steaks "—Century—Universal

Type of production.....2 reel comedy

"Table Steaks" presents a lot of fun in a country boarding house with Brownie the dog as the star performer. The city chap arrives in a flivver and makes love to the daughter of the proprietor. The rival plays a strong hand but is not quite strong enough to regain the girl. Little brother plays his part with tact and gets the regulation quarter for allowing the spooners to be alone. An elopment in moonlight provides a good finish to this fairly amusing comedy. The gags are well presented and the comedy business planted and primed for sure fire laughs. Brownie the clever dog will hold a good deal of the attention and the kid stuff will offer a little relief from the usual comedy work.

"The Bow Wows"—Hal Roach—Pathe

Type of production.....1 reel comedy

In "Bow Wows" Snub Pollard appears as a heartless dog catcher only instead of working with a net, he operates with a fishing pole and a chunk of liver. Marie's father must pay for a new dog, and no sooner is this done when the dog runs away and is caught by the dog catcher. But Snub returns the dog to Marie and starts a little flirtation. At the dog show Marie enters her pet for a prize but the bad man comes along and clips his hair. But Snub saves the day by placing the little animal through Marie's muff and he won the prize in spite of fact that he showed three tails. "The Bow Wows" contains the usual number of comedy laughs and one or two original gags. The action is lively and up to the standard of the series.

"'Twas Ever Thus"—Christie—Educational

Type of production.....2 reel comedy

Their fathers were pals but she resented marrying the young man. That was before she saw him. She dressed herself as ugly as she could because she was afraid that she would not like him, and the minute he saw her he ran right back to Arizona. Of course she was sorry for what she had done and followed him out to the desert ranch. Here one of the cow boys is dressed in "Woman's Things" and against his will is forced to pretend that he is the wife of the young boss. The usual complications follow but in the end his dresses are torn from him and the way is cleared for the final clinch. The humor is mild and the comedy business tame. "'Twas Ever Thus" is not up to the best of this new Christie series.

"The Tiger and the Donkey"—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

"Bad company is dangerous for man and beast" is the moral of Paul Terry's latest cartoon based upon one of Aesop's fables. The bad tiger with the aid of the donkey manage to rob the coach of the mail. The stage driver signals to the Postmaster General who presses a button and gives the alarm. Both the tiger and the donkey are captured. The story is slight and most of the laughs come from pictures of western life as we know it from movies. Here cartoonist Terry uses a little burlesque to get his effects. The pictures of the old stage coach are very funny and so are the scenes in the country post office showing the old postmaster sorting the mail. "The Tiger and the Donkey" is well up to the standard of the series and will bring the usual number of laughs.

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"THE UNFOLDMENT"

A GEORGE KERN PRODUCTION *Produced by*

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Distributed by PATHE EXCHANGE INC.

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The RECOGNIZED AUTHORITY

VOL. XIX NO. 68 Sunday, March 12, 1922 Price 25 Cents

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THE FILM DAILY
The RECOGNIZED AUTHORITY of FILMDOM
FORMERLY Wid's DAILY

Vol. XIX No. 68 Sunday, March 12, 1922 Price 25c.

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News of the Week in Headlines

Monday

Rialto, New York, to run a week of Paramount reissues, program to change daily.

M. P. T. O. of Illinois orders cancellation of Paramount and First National contracts because companies refuse to cut rentals.

Tuesday

Will H. Hays assumes duties as president of Motion Picture Prod. and Dist. Ass'n, Inc.

Arthur S. Kane succeeds Sam Harding as president of Associated Exhibitors, Inc.

Bert Lytell's contract with Metro expires.

Joseph I. Schnitzer now general manager of R-C Pictures.

Wednesday

Marcus Loew denies coast report that Famous Players will handle Metro distribution.

Universal has interesting production schedule mapped out.

Eastman Kodak places two color stock on market. Plans "lab" in Los Angeles.

P. A. Powers in Los Angeles making changes at R-C plant.

Thursday

Oscar A. Price plans organization to finance and distribute pictures.

Bonding interests not anxious for business of certain companies because of reported irregular practices by field forces.

Eddie Polo to make six serials.

Charlie Chaplin after injunction to restrain Charlie Aplin from appearing in two pictures.

Friday

F. J. Godsol succeeds Samuel Goldwyn as president of Goldwyn. Latter remains in company as director.

M. P. T. O. of Pennsylvania waging same campaign to reduce rentals as Illinois unit.

Five state M. P. T. O. units plan early conventions.

Jack Dempsey to start new serial in April. One episode to be filmed in 15 countries.

Saturday

First National-Goldwyn combine under way, whereby latter would make 18 a year and have Marshall Neilan as a producer.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Genuine Serial Atmosphere With All the Thrills and Improbabilities

Hamilton Theatrical Corp. presents
"THE MISTRESS OF THE WORLD"
"The Dragon's Claw"—Chapter No. 1
U. F. A. Prod.—Paramount

DIRECTOR ..... Joe May
AUTHOR ..... Carl Figdor
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Purely melodramatic hokum that furnishes the thrills and excitement usually associated with serials
STORY.....Doesn't differ greatly from the various perils of Pearl White in the early days of the "movies"
DIRECTION.....Has "delivered the goods" as far as getting the "meller" over is concerned; production spectacular and with quite a little pictorial appeal
PHOTOGRAPHY.....Varies; sometimes all right but frequently very poor
LIGHTINGS ..... Also varying
PLAYERS.....Mia May, the featured player, seems able to fight her pursuers off better than she does; one or two other principals whose names are not mentioned and numerous Chinese extras do satisfactory work
EXTERIORS.....Quite elaborate and frequently picturesque
INTERIORS ..... All right
DETAIL.....Some of it very good
CHARACTER OF STORY.....Chapter one deals with an English woman, captured by a Chinaman for his bride and rescued by a native
LENGTH OF PRODUCTION.....5,647 feet

When the picture business first got under way one of the exhibitor's best box office bets was the serial and through this medium it was that Pearl White became the famous heroine of the serial for her many "perils" and "exploits," continuous stories that brought patrons back week after week to relieve their curiosity as to how the heroine escaped from the clutches of the villain. And every serial had its villain and his band of wicked accomplices.

Paramount is releasing, in four parts, this German-made melodrama after cutting it from much greater length. Instead of putting it out in the regulation serial style, two reels each week, the production is being offered in the way of four separate features of about five reels each. The difference is only that instead of the plot reaching one climax—at the end of the second reel—there are several climaxes in each installment and each offering is complete in itself.

The German producers, in the making of "The Mistress of the World," have not done anything that has not already been accomplished in this country. There have been any number of serials just as thrilling and stirring as this one. Perhaps the variety of backgrounds and unusual natural settings which are found in this will have a tendency to distinguish it for pictorial appeal, but otherwise it does not surpass native product.

The director shows a keen judge of melodramatic values, puts over the thrills in realistic fashion and has selected a good cast headed by Mia May, who seems to be well suited but lacks the agility of some of our own serial heroines. She is quite a big woman and in the incident of her capture by the Chinese King of Beggars she might easily have overpowered the weak-looking Chinaman in comparative size. There are many splendid Chinese players in "The Dragon's Claw" episode.

Helen Nielsen, an English girl, finds in the diary of her dead father facts which send her to China in search of the buried treasure of the Queen of Sheba. Captured by a Chinaman who wants her for his wife. She suffers many hardships until finally rescued by an English-educated Chinaman, a friend whom she had met on the steamer.

If Your Crowd Goes In for Serials They Ought to Be Satisfied

Box Office Analysis for the Exhibitor

You know pretty well just how this type of entertainment would go with your clientele. If they have shown a liking for serial "mellers" in the past, if they have reveled at the captures and escapes of Pearl White and some of the other serial stars, they will be equally well pleased with "The Mistress of the World" and perhaps you will have something a little unusual to offer them in the way of pictorial appeal. Then, too, they will have the whole story complete in four features instead of waiting a much longer time if the release was only two reels a week.

Judging from the reception accorded the first feature, "The Dragon's Claw," in the Broadway houses, it would appear that this kind of entertainment was hardly the thing for metropolitan first run audiences. They refused to take it seriously the way they do in the smaller or neighborhood houses. Its appeal is directed more especially toward the cheaper trade. But as such it should go big enough. You're the judge in this case.

Very Simple Story Given Rather Colorful Production

Albert E. Smith presents
"THE SHEIK'S WIFE"
Vitagraph

DIRECTOR ..... Henry Roussell
AUTHOR ..... Henry Roussell
SCENARIO BY .....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....A confusion of tunics, flowing robes and people offers perpetual motion against quite pretty backgrounds
STORY.....No relation to the more popular "The Sheik" and altogether different
DIRECTION.....Has managed to fill in the gaps in the thread-bare story but couldn't hold the interest
PHOTOGRAPHY .....Sometimes very good
LIGHTINGS.....Good in exteriors but usually bad in interiors
PLAYERS.....Marcel Vibert shows splendid repression, a quality almost wholly lacking in the other members of the cast; Emmy Lynn only fair
EXTERIORS.....Frequently very unusual and attractive
INTERIORS ..... Fair
DETAIL ..... Fair
CHARACTER OF STORY.....English girl marries Sheik and is subject to the customs of his race despite his great love for her
LENGTH OF PRODUCTION.....5,840 feet

The very clever and outstanding feature of this Vitagraph production playing at the Strand the past week is the title. Coming as a close follow-up upon the recent Rodolf Valentino picture, it seems destined to have a good deal of box office value and that is quite important these days. After "The Sheik" you can announce the showing of "The Sheik's Wife" and if your patrons are at all curious they'll want to see it and what's more probably anticipate the rest of the Arabian gentleman's family in the near future.

But the Vitagraph production, imported from the French studios, is wholly different from "The Sheik," especially as far as the story is concerned. Unlike his predecessor the present hero is quite in love with his English wife and not at all of the other's amorous nature. Marcel Vibert, a French actor, is the most distinguished and capable player and his performance is marked with splendid repression as a rule, a quality that should have been instilled into others of the company, particularly the leading lady. Perhaps the natives, or the subordinates who are supposed to be natives would not be expected to be over passive since the race is a restless one anyway.

The story is a very simple one and hardly capable of standing up for even a five reel feature despite the colorful production that has been accorded it. There are numerous picturesque settings and the scenes among the ruins are especially attractive. All the desert episodes are appealing but the interiors are confused and badly lighted usually. So many extras have been employed and there is such continual moving about, both of the principals and the extras, added to the similarity of the costumes, that the general impression is one of chaos. There are too few close ups and sub-titles are needed to explain some of the incidents.

Estelle Grandon, an English girl, satisfies her desire for romance by marrying Hadjid Ben Khedim, who takes her to his native land where he promises she will be his only wife. Estelle repeatedly violates the customs of her adopted people, but Hadjid's love for her is so great that she is always forgiven. Finally Hadjid's father demands that he take a second legal wife because Estelle's only child is a girl. The odd part of this is that the child is black, while the mother is white and the father apparently white. There is a battle between Hadjid's tribe and the British troops and the final shots show Hadjid with Estelle promising to forsake his plans for a second wife.

Stick to the Title—It May Entice Them

Box Office Analysis for the Exhibitor

The asset of this French production is chiefly its title and there isn't much doubt but that your folks will be enticed by it, particularly if they have seen "The Sheik." So much for getting them in. And perhaps they will be satisfied with the very simple story which it has to offer, the desert and caravan atmosphere and some effective pictorial qualities which it contains. But if they are anticipating an impassioned love story of the E. M. Hull variety, they are due for a big disappointment.

If you think it best to let them know what to expect, catchlines will take care of this. Say: "An English girl finds the romance she craves in her marriage to a Sheik. See the outcome of this union when the Arab takes his wife among his pepole." Perhaps they will be interested if you care to say that the production is from a French studio.

Mayflower Photoplay Corporation
presents
an Allan Dwan Production

"The SIN of MARTHA QUEED"

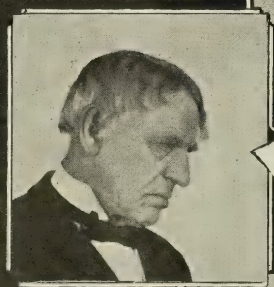
WRITTEN and DIRECTED by ALLAN DWAN

FRANKIE LEE

NILES WELCH

A Real all Star Cast

MARY THURMAN



JOSEPH J. DOWLING

FRANK CAMPEAU

GEORGE HACKATHORNE

EUGENIE BESSERER

A truly BIG audience picture

Distributed by
ASSOCIATED EXHIBITORS, Inc.
thru
PATHÉ EXCHANGE INC.

Character Work of Star and Heart Interest Make Stirring Drama

"THE SIGN OF THE ROSE"
George Beban Prod.

DIRECTOR ..... Harry Garson
AUTHOR ..... George Beban
SCENARIO BY.....J. Brockelhurst and C. Owen
CAMERAMAN ..... Sam Landers
AS A WHOLE.....Excellent drama with plenty of heart interest and human appeal. Splendid character acting of star and well staged accident scenes and steamer panic
STORY.....Elaborated from well known vaudeville sketch. Contains some powerful situations
DIRECTION.....Makes the most of each scene but allows a little overacting. Good night effects and keeps things moving
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Builds up a fine character presentation. Intensifies the dramatic situations. Some nice touches
CAST ..... Adequate
EXTERIORS ..... Fine
INTERIORS ..... Good
DETAIL ..... Given plenty of attention
CHARACTER OF STORY.....Poor Italian laborer loses his little daughter in an automobile accident caused by the anxiety of a rich man seeking to recover his kidnapped child. The simple Italian is mistaken for the criminal
LENGTH OF PRODUCTION.....About 7,000 feet

"The Sign of the Rose" is certainly the best picture that George Beban has yet made. Not only is the production more finished than any that he has attempted, but it also contains a balance of heart interest, drama and character acting. .The star has played the character on the stage for years and is familiar with every inch of his ground, and what is more, he has a keen sense of the dramatic which enables him to make the utmost of each situation and intensify his effects. Incidentally the production offers a box office angle that should attract the average exhibitor.

From the very start, due to the kiddies and the human interest stuff, the picture grips attention. As it runs along it keeps building up until the accident scene is reached. Rosa, the poor Italian's child, is playing blind-man's-buff with the other children when she is struck by a skidding automobile and thrown to the other side of the street. This scene is one of the most realistic accidents recorded on the screen. You see every detail and you will hold your breath. The fire on the steamer is the other thriller, and this too has been given the look of the real thing. George Beban and Harry Garson deserve much credit for the supervision and direction of these and other scenes in this production.

With the death of the child the big scenes follow in a simple and natural way until the very height is reached where the poor Italian is accused of kidnapping the rich man's child, while his own lies dead awaiting burial. The rich man was the driver of the car that killed the Italian's child. A near tragedy is just avoided when the missing child is found. From this well suspended climax the production loosens its tension and prepares the ground for the satisfying ending which shows how the Italian finds his wife whom he believed drowned with the sinking of the ship.

A little comedy work here and there lightens the weight of the drama. The star has that rare ability of combining pathos with humor. His acting holds you throughout.

The photography is good with some very excellent night effects. In the accident scenes stop motion and clever camera work are responsible for the most realistic effect. The entire cast is adequate and cooperates with the star.

Forceful Drama and Acting Will Satisfy

Box Office Analysis for the Exhibitor

At the present moment this offering is being road showed in conjunction with the personal appearance of the star and his company. It was very well received in some of the key cities and won for itself a good deal of applause on Broadway. In time it will be released as a regular feature and should do well, for from the box office angle it has many points of appeal.

In presenting this to your public play up the character acting of the star and talk about the kiddie scenes and some of the most dramatic situations. Use the star's name in your advertising and it might be a good idea to mention the fact that the story is elaborated from his well known stage act. The act has been played throughout the country and will be recalled by many.

Secure, if you can, a trailer of the automobile accident and if possible a flash of the ship disaster. This, if run a week or so before the playing date, will help attract. These scenes are vivid and your people are certain to come back for more and not be disappointed.

Jane Novak in Belle of Alaska

A Heart and Action Drama of the Roaring Yukon

A Kansas farm girl deserted at a Seattle dock-side by her gold-mad husband; a fleeing woman seeking to hide from the law in the frozen Klondike.

Two women alone on a raft at sea — and one alone survives taking the other's name and money. The wild rush and excitement, the fights and the thrills of a Yukon prospector stampede.

This is but a hint of the dramatic punch of "Belle of Alaska"— the biggest Klondike picture since "The Barrier."

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A Very Interesting and Unusual Melodrama Though Much Too Long

"THE ISLE OF ZORDA"
Pathe

DIRECTOR ..... Henri Fescourt
AUTHOR ..... Jules Verne
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Much too long but containing some splendid production values and considerable pictorial appeal
STORY.....Would have been sufficient for a serial; well acted and with several thrilling sequences
DIRECTION.....At times reaches a very high level; some very good detail and handling of players effective
PHOTOGRAPHY ..... Usually good
LIGHTINGS.....Quite above the average for foreign production
PLAYERS.....Two or three especially fine pieces of acting by French players said to be favorites of the French stage
EXTERIORS.....Frequently unusual and picturesque
INTERIORS ..... Suitable
DETAIL.....Good but occasionally over-exacting
CHARACTER OF STORY.....One of three men condemned to death through enemies plotting makes daring escape and plans his revenge for many years
LENGTH OF PRODUCTION.....About 9,000 feet

Pathe has secured for release a French production which is rather a good deal different from anything that has yet been imported from Europe. The picture is very much too long and although the interest is pretty well sustained, the extreme footage tends to weaken the action and brings about a restless anticipation of the conclusion. On the other hand, the offering contains some very worth while values from a production standpoint and can easily boast of unusual and picturesque settings that places it quite above the average for pictorial appeal.

The direction, for the most part, is of quite a high standard, providing Jules Verne's novel, "Mathias Sandorf," with a thoroughly realistic presentation and he has selected his players with excellent discretion as to put in the hands of players particularly well suited to the requirements. Romuald Joube, of the Comedie Francaise, does very fine work as Count Mathias Sandorf, the hero of the story; M. Vermoyal as Sarcany, an adventurer, is as crafty and cunning as a villain could be. Yvette Andreyor is the principal feminine player and a young mulatto girl whose name is not mentioned does remarkably well in the minor part of a slave girl.

The story of "The Isle of Zorda" is a rather complicated affair and contains a great many situations and sequences that are builded to one final climax and the ultimate happy ending for the hero and his associates. In fact there is such a wealth of material that it might easily have served for a short serial. There are several first rate thrills that register genuinely, probably the best being the escape from the fortress and the subsequent chase of pursuer and pursued. Several unusual photographic triumphs are included in this. The capture of the heroine and the hero-father's revenge upon the men who ruined his life, stole his fortune and kidnapped his daughter all provide additional thrilling sequences.

Besides the fortress scenes, with the quaint drawbridge and moat, there are many other visual pleasures such as the shots of Monte Carlo, the castle in Morocco where the villain attempts to force the kidnapped heroine into a Mohammedan marriage, and those of the slave market.

Quite a Good Deal For You to Talk About in This One

Box Office Analysis for the Exhibitor

Very likely you will find a good majority of most any audience favorably impressed by this latest French production for release by Pathe. A good piece of work has been done in connection with the editing and titling for American fans and while the foreign names may have some tendency to confuse, the effect is but slight. The only real hindrance is the extreme footage, though probably even this will not be any serious matter if you cater to folks who like melodramatic stories of this type.

You can promise good acting and play up the pictorial angle strongly, telling them they will see many unusual and picturesque settings, including the real Monte Carlo. A short trailer of the escape from the prison fortress would be all you will need to get some of them in. For those who appreciate good acting you can safely form several very interesting performances. can safely promise several very interesting performances.

I am
the Man from Beyond.
I pass on my journey
through the world and I
sacredly promise, by the power
that has brought me back to this
plane, to shower happiness and good
fortune upon all who house me.

The Man from Beyond

A Western That Drops Way Below the Average

Dustin Farnum in
"IRON TO GOLD"
Fox

DIRECTOR ..... Bernard J. Durning
AUTHOR ..... George Owen Baxter
SCENARIO BY ..... Jack Strumwasser
CAMERAMAN ..... Don Short
AS A WHOLE.....Draggy and tiresome feature that never gets anywhere; fair comedy relief
STORY.....Below the average of western subjects; slow moving and poor mystery sequence
DIRECTION ..... Ordinary
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Uses altogether too much deliberation in his acting
SUPPORT.....William Elmer good in character part; Marguerite Marsh leading lady; others satisfactory
EXTERIORS ..... The same old western sets
INTERIORS ..... Adequate
DETAIL ..... Fair
CHARACTER OF STORY.....Woman kidnapped is rescued by outlaw her husband had robbed years before. She marries him when her husband is killed
LENGTH OF PRODUCTION ..... 4,513 feet

This is about the draggiest and most tiresome western that has ever come from the Fox studios. It contains very little worth while action and the rest is made up of such weak situations and slow-moving sequences that the picture will never keep them in their seats even for the four and a half reels which it consumes. It starts off well enough and promises to offer some excitement in the kidnapping of George Kirby's wife and her subsequent rescue by Tom Curtis, the outlaw. But when Curtis discovers that the woman is the wife of the man who robbed him of a mining claim years before, he decides to rob him of his wife. Then he changes his mind and is about to see her safely back to the town when he is shot. From this point on the story drags to what seems an endless conclusion although the picture is less than five reels.

The director is partly to blame for the picture being so tedious. The story isn't a good one, to be sure, but there are places where the action could have been speeded up and the handling of the players is sometimes very poor. They move about with such deliberation that there are times when it would seem that the slow motion camera was being employed. This is particularly so in the close-ups of the star.

Dustin Farnum is capable of much better work than he does here and worthy of stronger material. Marguerite Marsh has little to do and there are many scenes in which she is allowed to stand off in the background watching what is going on before the camera. William Elmer, the man about whom the director tries to build up an atmosphere of mystery, does a good bit of character work and Dan Mason makes the most of a small part. Others are William Conklin, Lionel Belmore, Glen Cavender and Robert Perry.

Curtis, the outlaw, tells Kirby's wife that her husband had robbed him years before of a mining claim which they shared. But Curtis decides to permit the woman to return to her husband. He is shot and she remains to take care of him. A week later her husband finds her, but she begs him not to press charges against Curtis. He accuses her of loving Curtis and she leaves him. Meantime Curtis comes to town and gives himself up. Bat Piper, a would-be "tough guy," arrives at the summons of Kirby to get Curtis out of the way. Piper had been extorting money from Curtis to keep silent about the affair of years before. There are various complications in which all hands get shot and do some shooting. Eventually Kirby is killed and his wife realizes she does love Curtis.

Won't Do If They Like Real Live Western Stories

Box Office Analysis for the Exhibitor

If your folks are used to good live westerns, with good action and plenty of it, they won't be satisfied with "Iron to Gold." It might have done for a two reel western, but in an attempt to make a feature out of it any action that might have been obtained is lost in the maze of slow-moving incidents and there is no manner of sustained interest at all.

Perhaps the star has a large following among your patrons, in which case they will come in on the strength of his name. It is doubtful, however, if even they will accept the story which he has been given in this one. He deserves much better material. The title isn't particularly attractive and means little as far as the story is concerned.

Average Western That Has Fine Action in Spots

Joe Moore and Eileen Sedgwick in
"FALSE BRANDS"
Pacific Prod. Co.—State Rights

DIRECTOR ..... William J. Craft
AUTHOR ..... William J. Craft
SCENARIO BY .....Not credited
CAMERAMAN ..... Joe Mayer
AS A WHOLE.....A fairly good western with first rate action at times but occasionally quite slow
STORY.....Consists of some familiar situations that are adequately handled
DIRECTION.....A little uneven sometimes; selected a good cast and provides proper locations
PHOTOGRAPHY ..... Usually all right
LIGHTINGS ..... Mostly natural
STARS.....Do satisfactory work; Joe Moore pleasing and quite active; Eileen Sedgwick suitable but given too many close-ups
SUPPORT ..... Correct types
EXTERIORS ..... Good
INTERIORS .....Only a few
DETAIL ..... Fair
CHARACTER OF STORY.....Ranch owner's son, incognito, takes hold of things, rounds up the rustler and wins the superintendent's daughter
LENGTH OF PRODUCTION.....4,314 feet

This state rights western feature is about up to the average of this type of production and offers two pleasing stars in a story that gives them ample opportunity to show what they can do and roles that suit their personalities very well. Joe Moore not only has the pleasant smile of his probably better known brothers, Tom, Matt and Owen, but is able to handle a cowboy role in fine style. Eileen Sedgwick makes an agreeable heroine but most of the close-ups are not too kind to her. There are too many of them anyway.

The direction is not always quite as even as it might be and especially toward the end, after successfully building to an effective climax, the interest suddenly slackens and the ending isn't reached as swiftly as it should be to carry out the punch contained in the climax. The director has shown good judgment in the selection of types for the various roles and otherwise provided a satisfactory production. Robert Kortmann makes a good cattle rustler villain. There are two or three evidences of bad cutting and at times the sub-titles are not consistent to the action at the moment.

The story is made up of more or less familiar situations with such ingredients as the hero cowboy, the cattle rustler who tries to frame a murder on him and thereby ruin the romance of the cowboy and his ranch sweetheart. It starts off a bit slow with the action laid in what is supposed to be a co-ed college, but the director forgot to shoot his scenes where children's shoot-the shoots, seesaws and swings would not be in view. They don't belong on what you are asked to accept as a college campus.

Joe Sullivan's father owns a big ranch and since Joe can't get along in college without fighting, his father decides to send him to his ranch with the understanding that he will not make known his real identity in an effort to capture the man who is stealing cattle. Eileen Morgan, the superintendent's daughter, is a willing partner in the adventure. Joe immediately incurs the enmity of Schultz, the foreman. Schultz and his crowd set the sheriff on Joe's track and accuse him of rustling. Joe escapes but there are a series of exciting sequences following in which the hero and Schultz play a battle of guns and wits ending in Joe's victory both in proving Schultz as the thief and in winning the hand of Eileen.

Not a Big Puller But Shouldn't Bring Any Kicks Either

Box Office Analysis for the Exhibitor

You can probably satisfy the average audience and admirers of western subjects with "False Brands." The title is appropriate and one that really pertains to the story. A good many of them now adays do not. Given a fair amount of advertising and the customary exploitation it should have a certain amount of drawing power in itself.

Probably you will have to do a little extra talking about the stars because they are not universally known. You can interest some by telling them Joe Moore is one of "the Moore boys"—Tom, Owen, Matt and Joe—and Eileen Sedgwick is likely better known for her work in serials, and recently in Universal two reel western and railroad dramas; also as the star in Universal's serial "The Diamond Queen."

Elimination of Considerable Detail is Necessary to Speed It Up

J. W. Martin presents
"DETERMINATION"
State Rights

DIRECTOR ..... Joseph Levering
AUTHOR ..... Not credited
SCENARIO BY ..... Garfield Thompson
CAMERAMAN ..... Wm. Crolly
AS A WHOLE.....Dramatic situations considerably weakened by too much detail and not consistently good acting
STORY.....Not wholly original but a good deal of by-plot has been worked in with it
DIRECTION.....Fair; sometimes confuses sequences badly and has made too much of slum atmosphere
PHOTOGRAPHY ..... Generally good
LIGHTINGS ..... All right
PLAYERS.....Alpheus Lincoln does best work in double role; women players not very attractive tive
EXTERIORS.....Those of London street scenes good
INTERIORS ..... Adequate
DETAIL ..... Too much of it
CHARACTER OF STORY.....Slum worker accused of living a double life learns that the other man is his twin brother
LENGTH OF PRODUCTION.....About 10,000 feet

This state rights offering aims to rise above the average both in the way of production and the general handling of the story because it is evident that a good deal of attention has been given to the presentation, not only in the great amount of detail—and some effective detail at that—but in the layout as a whole. However, as far as the average audience is concerned the picture is not likely to be considered as having attained any great heights, chiefly because of overstressed detail, confusion of sequences and a cast of players neither well known nor particularly impressive.

The director has provided a first rate atmospher of the slums, but the impression one gets is that it pleased him so well he couldn't get away from it. There are numerous bits that have little or no connection with the main story and only serve to slow up action despite the individual success of the scenes in question. Another matter which the director has not attended to satisfactorily is the introduction of the characters and a definite establishment of their relations to each other. The character of Lord Warburton gradually becomes more certain as the story progresses.

The production is too long and would be greatly improved by cutting and sub-titles that would be a trifle more explicit at times. The twin brother theme is carried out in a way that keeps the spectator in suspense as to just what they may expect in the conclusion—whether or not John Morton is guilty of leading a double life. In this respect the director has been quite successful and reaches the denouement effectively.

The players have apparently been selected without a great deal of thought as to their ability or suitability to the parts, and there are none that are well known to picturegoers. Alpheus Lincoln handles the dual role well enough except when he is required to "act" intoxicated. The women members of the company are without much charm of personality and their costumes are not likely to cause any envy among the feminine spectators.

Frances Lloyd, daughter of an American Senator, meets John Morton, an Englishman who considers himself the emancipator of the poor. Frances interests herself in Morton's work and himself as well. Warburton, in love with the girl, tells her Morton leads a double life and is a notorious gambler. He proves it by taking her to Paris and pointing him out. Meantime word reaches London that John Morton is leading a dual existence and the fact is published. Morton sees it, confides in his step-father, who confesses that the other man is his twin brother and the way is made clear for Frances and Morton.

You'll Have to Depend Upon Catchlines to Interest Them

Box Office Analysis for the Exhibitor

It depends largely upon whether or not your folks are critical and exacting in their choice of film entertainment. If they are, if they want realities, humaneness, heart interest and more weighty situations, they will not be satisfied with "Determination," which, incidentally, opens with long, explaining titles that dwell upon "Determination," but the theory is not strictly adhered to in the plot as a whole. However, it may possibly be a good one for the box office, although it doesn't seem to have many exploitation angles.

You will have to stick to catchlines regarding the story to interest them because there are no well known players nor any names atall in connection with the production that will mean anything to your patrons. Play up the twin brother idea. It is the best angle.

What the PARTNERSHIP Brings to YOU!

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The tremendous meaning back of that statement can only be fully realized by men who have seen the opposite extreme—directors at work under factory-methods, grinding out film, film, film.

Wid Gunning places twenty-six years of SHOW experience, five years of study, analysis, and reviewing of every motion picture shown in this country, three years of production association with two great directors—all these he places in PARTNERSHIP WITH EXHIBITORS.

His successful experience in the CHOICE OF STORIES, so that the picture shall have an IDEA as well as entertaining action.

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His successful experience in the choice of locations, sets, players, so that all blend into the perfect whole.

His successful experience and proven foresight in the choice of DIRECTORS.

His successful experience in the cutting and editing of the production—a vital part of his work.

His successful experience in the choice of MAIN TITLES that mean something at the box office.

Wid Gunning, all that he has learned, all that his future will mean, tied into PARTNERSHIP with EXHIBITORS. There's a winning combination!

Contracts and forms are not ready to start selling, but as only the FIRST can share the tip is—Write today for details—

Wid

1540 BROADWAY NEW YORK CITY

Telephone Bryant 4364

Star's Attractiveness and Good Production Holds It Up

Marie Prevost in
"THE DANGEROUS LITTLE DEMON"
Universal

DIRECTOR ..... Clarence Badger
AUTHOR ..... Mildred Considine
SCENARIO BY ..... Doris Schroeder
CAMERAMAN ..... Bennie Bail
AS A WHOLE.....The usual type of Marie Prevost picture—nice sets, pretty star but not much story
STORY.....Very slight and nothing new; has one near-serious situation but it has a comedy ending
DIRECTION.....Satisfactory; surrounds star with proper atmosphere and prominence she commands
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... All right
STAR.....Vivacious and with her usual attractive pout
SUPPORT.....Robert Ellis can't get away from the fact that he's an actor and "acting"; Herbert Prior, the villain, and Fontaine La Rue an adequate villainess; Jack Perrin should have had Ellis' role
EXTERIORS ..... Beautiful estate
INTERIORS ..... Splendid
DETAIL ..... Adequate
CHARACTER OF STORY.....Butterfly daughter has her matrimonial troubles while her father suffers financial difficulties--plus a happy ending
LENGTH OF PRODUCTION.....4,751 feet

The latest Marie Prevost offering doesn't vary greatly from the others in which she has been presented by Universal of late, but the former bathing beauty manages to put it over satisfactorily through her own personality, beauty and ability to look and act cute for five reels and not have you get tired. Director Badger comes second in the endurance test when he succeeded in stretching the story sufficiently to get it out to feature length.

Mildred Considine's story is about the slightest and unoriginal piece that could be imagined, but Badger has managed to dress it up with good looking sets, good photography, a suitable cast and the introduction of garden parties, ball room scenes and the like. The early reels don't attempt to take the form of a story but serve to establish the star as a butterfly, promoting her frivolity and generally making known the fact that she has a rich, indulgent father and at least two suitors as well as a string of male acquaintances who, at the outset, are shown chasing the butterfly girl around the grounds of her palatial estate.

The star is sure to please those who favor the "good lookers" and she has some pretty new gowns to offer for feminine observation. Robert Ellis is much too much of an actor in the part of Gary, adviser and silent admirer of Marie. And how he does take to close-ups!

"It is a relief to see your level-headed attitude in contrast with these one-half of one per cent brains," said the father of "The Dangerous Little Demon" as he stood with his secretary, Jack Perrin, and watched a score of society lightweights gambol about with his pleasure-mad daughter. And when the young secretary intimated his regard for the girl, "the old man" put his hand out and gave his best wishes. In came the daughter and the secretary proposed to her. Thus did her first taste of the serious business of life begin, while Gary McVeigh, a wealthy neighbor who played "big brother" to her, looked on and felt more pain than he wanted known. From one mad party to another went the "demon" in search of pleasure, balancing it against the attractiveness of a happy married life with a fireside man. In the end she chose a combination of the two extremes and married Gary.

Will Go Very Well Unless Good Story Material is the First Choice

Box Office Analysis for the Exhibitor

Marie Prevost isn't nearly as much a "Dangerous Little Demon" in this one as she is a "cute" little demon, so you can surely satisfy your folks if they have shown a liking for her in the past. The comedy business isn't especially strong, but the sequence in which Marie is included in the patrons of the gambling place who are taken to the police station offers some fairly good laughs.

There isn't a great deal that you can talk about except the star and the usual visual appeal which she offers and the pleasing surroundings provided by Director Badger. The story hardly warrants much talk except a catchline or two regarding the butterfly girl and her matrimonial difficulties. Play up the star and title with the most prominence, being liberal with stills of the star in the lobby.

No New Situations in Story Based on the Familiar Right-of-Way

Anita Stewart in
"A QUESTION OF HONOR"
Louis B. Mayer—Asso. First Nat'l Pict.

DIRECTOR ..... Edwin Carewe
AUTHOR ..... Ruth Cross
SCENARIO BY ..... Josephine Quirk
CAMERAMAN ..... Robert Kurrle
AS A WHOLE.....A mediocre picture that has possibilities inasmuch as it contains excellent out-of-doors atmosphere
STORY.....Not a situation that hasn't already been used; altogether lacking in originality
DIRECTION.....Usually satisfactory but could not keep story from becoming commonplace
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Handles the part satisfactorily and is well suited
SUPPORT.....No really outstanding performances; cast includes Edward Hearn and Arthur Stuart Hull, hero and villain respectively
EXTERIORS ..... Quite pretty
INTERIORS ..... Adequate
DETAIL ..... Suffices
CHARACTER OF STORY.....A fight for a railroad right-of-way with the heroine coming to the rescue when the villain resorts to blowing up the dam
LENGTH OF PRODUCTION.....6,065 feet

They certainly were not particular about getting an original story for Anita Stewart when they selected Ruth Cross' novel from People's Home Journal as a starring vehicle. The basic situation has been used time and again and there is nothing new, not even a single variation, in "A Question of Honor." The plotting is of the usual order and events happen along just as you expect them to. The spectator is a lap ahead of the action all the way through. The ending is obvious from the moment hero and heroine meet.

It is the old right-of-way formula with intrigue and romance fighting side by side. The minute they tell you that villain Leon Morse is a man "who always gets what he wants," that's the cue. You know this time hero Bill Shannon will be victorious. Of course things look pretty bad for him at times, especially when the villain plans to blow up the dam. He incites the villagers against Bill by telling them the dam is unsafe and they are in danger of their lives if it gives way, but at the same time he gets them to cooperate in blowing it up. Poor logic is another weakness of the story.

A splendid atmosphere and thoroughly realistic scenes in and around the dam construction are the chief points of interest in the film. The locations have been well chosen and the photography is also good. Anita Stewart does good work as the heroine, Anne Wilmot, and Edward Hearn is a substantial but not especially pleasing hero. Arthur Stuart Hull is the villain who does nothing but reiterate that he "must secure that right-of-way." Walt Whitman offers a good character bit.

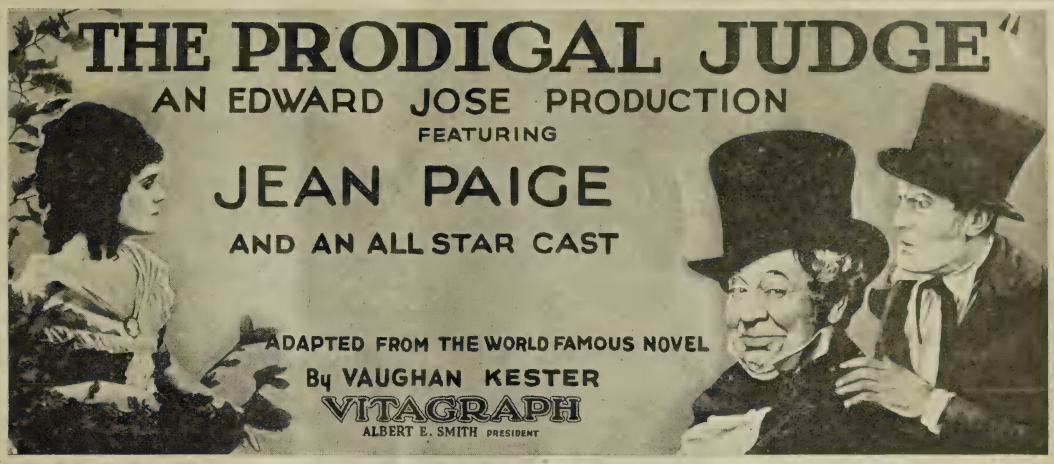
Mrs. Wilmot and her niece, Anne, accompany Mrs. Wilmot's brother, Leon Morse, to his lodge in the West, near the site of his new railroad. Morse plans to force Bill Shannon to give up his plans for a dam and sell him the site in order to secure a short cut on his railroad. Shannon refuses. Meantime Anne, who has promised to give Morse an answer to his proposal, meets Shannon and is attracted by his indifference toward her. When she hears Morse is planning to blow up the dam she warns Shannon and admits her love for him. Morse corners her in Shannon's cabin. To protect herself she lies and tells Morse it is he she loves. Shannon overhears and, of course, misunderstands. Anne foils Morse's second attempt to blow up the dam and Shannon realizes she really loves him.

Will Satisfy Unless They Demand Something Really Original

Box Office Analysis for the Exhibitor

Less critical audiences will probably be satisfied with "A Question of Honor" and those that delight in romantic stories with plenty of intrigue and plotting villains will be well pleased because there is plenty of it in Anita Stewart's latest offering. If the star is a favorite, so much the better. You shouldn't have much trouble interesting them in the picture.

You can talk about the splendid locations and promise them a pleasing mountain atmosphere. In case you think the story is not too familiar with your folks you might use catchlines such as: "When Morse tried to blow up the dam he did not realize that his sister's niece was in love with the man who was building it. See how the plot and the romance works out. It was 'A Question of Honor.' Anita Stewart is the star and the picture is showing at the blank theater."


THE PRODIGAL JUDGE"
AN EDWARD JOSE PRODUCTION
FEATURING
JEAN PAIGE
AND AN ALL STAR CAST
ADAPTED FROM THE WORLD FAMOUS NOVEL
By VAUGHAN KESTER
VITAGRAPH
ALBERT E. SMITH PRESIDENT

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"The SHEIK'S WIFE"
A LOVE-DRAMA OF THE ORIENT
A HENRY-ROUSSELL PRODUCTION
WITH AN ALL-STAR CAST
VITAGRAPH

ALBERT E. SMITH PRESENTS
"GYPSY PASSION"
A Louis Mercanton Production
ADAPTED FROM JEAN RICHEPIN'S FAMOUS NOVEL
"MIARKA, The Child of the Bear"
VITAGRAPH

Pleasing Southern Romance and Good Race Track Sequence in This

"CHAIN LIGHTNING"
Arrow—State Rights

DIRECTOR ..... Ben Wilson
AUTHORS.....J. Grubb Alexander and Agnes Parsons
SCENARIO BY.....J. Grubb Alexander and Agnes Parsons
CAMERAMAN ..... Harry Gerstad
AS A WHOLE.....A good average entertainment that will satisfy neighborhood house audiences in particular
STORY.....Not original but nicely handled and with an adequately sustained interest and pleasing love story
DIRECTION.....Establishes fine Southern atmosphere and is generally quite smooth
PHOTOGRAPHY....Good; shots of race very good
LIGHTINGS ..... Mostly natural
PLAYERS.....Ann Little a pleasing heroine; Jack Dougherty not very prominent in hero role; Norval MacGregor, Joseph W. Girard and Wm. Carroll do good work
EXTERIORS ..... Pretty
INTERIORS ..... Good
DETAIL ..... Ample
CHARACTER OF STORY.....Girl rides horse to victory when she learns jockey is planning to "throw" the race and saves her father from bankruptcy
LENGTH OF PRODUCTION.....5,000 feet

Arrow has a good picture of average calibre in "Chain Lightning" and one that will prove thoroughly satisfying to a good majority of picture patrons, more particularly the neighborhood house clientele. There is a pleasing Southern atmosphere and plenty of attractive exteriors that make the feature's pictorial appeal an outstanding attraction. A capable cast headed by Ann Little handles the various roles ably. Norval MacGregor is typical of an an old Southern Major and Wm. Carrol as the jockey is a near-villain who threatens the happiness of the heroine. Ann Little is splendidly photographed and quite pretty in some of the close-ups.

The plot hinges upon a horse race and works up to an effective climax that isn't a new situation but Director Wilson doesn't allow the denouement to become obvious until he is quite ready to spring the surprise and then he lets you know that it was the heroine who rode Chain Lightning to victory. In this respect the story resembles other pictures that have used the same idea but in the others melodrama usually played an important part.

There is very little "meller" in "Chain Lightning." The jockey is the nearest approach to a villain and his plotting to secure heroine Peggy for himself results in an accident when the carriage in which they are riding goes over an embankment. The love interest is nicely carried out and the final happy ending in which the old family feud is forgotten in the marriage of the daughter of the one and the son of the other.

Major Lee Pomeroy is forced to sell Chain Lightning, his favorite horse which has qualified for the big race and regarded as having a good chance of winning. Peggy, the Major's daughter, returns from school only to learn that her pet has passed into the hands of Col. Bradley, her father's enemy. Hoping to retrieve his fortune, the Major puts all his money on Chain Lightning. Rollins, the jockey, threatens to "pull" the race unless Peggy consents to marry him. She is in love with Bob, the Colonel's nephew. Rollins kidnaps Peggy but she overpowers him, leaves him tied in a barn, rides Chain Lightning herself and wins. Major Pomeroy and the Colonel are reconciled while Peggy gives her hand to Bob.

The Average Audience Will Like It

Box Office Analysis for the Exhibitor

Exhibitors who know what their patrons like best and number among their preferences pictures with race track atmosphere, can be assured that "Chain Lightning" will go over splendidly. You can talk about the romance of a girl and a boy whose respective families had long been enemies, or if you think it best to stick to the racing angle tell them about the Major's financial difficulties and his effort to retrieve his fortune by placing all his money on Chain Lightning to win the big race.

It would probably give away the story too much to say that the heroine rides the horse to victory, but you can use your own judgment about this. Ann Little used to be very well known but she has not appeared at very frequent intervals lately, so you will have to use other methods to get them interested than the mere mention of her name.

Shirley Mason Pleasing as Usual But Story Rather Weak

Shirley Mason in
"THE RAGGED HEIRESS"
Fox

DIRECTOR ..... Harry Beaumont
AUTHOR ..... Jules Furthman
SCENARIO BY ..... Jules Furthman
CAMERAMAN ..... Lucien Andriot
AS A WHOLE.....Just what you will expect with Shirley Mason the star; will please her admirers
STORY.....Not as good as they usually secure for her; implausibilities and coincidence very prominent
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
STAR.....Doesn't vary from her usual performance; first the rags and then the riches
SUPPORT.....Edwin Stevens and Claire MacDowell, the principals in support, suitable; John Harron, the hero
EXTERIORS ..... All right
INTERIORS ..... Adequate
DETAIL ..... Requisite
CHARACTER OF STORY.....Girl cheated out of her inheritance by uncle and aunt is finally restored to her father and her wealth
LENGTH OF PRODUCTION ..... 4,888 feet

Everyone acquainted with the little Fox star and her individual style of ingenue acting will accept "The Ragged Heiress" and be pleased with it. But only because it is Shirley Mason and they like her well enough to put up with a weak story. Even though it is a fairly suitable vehicle for her and gives her the opportunities she requires, the situations are altogether too far-fetched.

As in some of her past features, Shirley starts out in rags, but in the final reel blazes forth in some pretty frocks ready for the clinch and an all around happy ending. The director has surrounded the star with the proper atmosphere and a suitable cast in which Claire MacDowell and Edwin Stevens handle the cru-el uncle and aunt roles satisfactorily. John Harron is a pleasing hero but hasn't very much to do except be on hand for the finish. Cecil Van Auker isn't sufficiently emotional in the role of Shirley's father.

There are a great many implausibilities in the story In the first place the father very blindly places the child in the care of his unscrupulous brother and sister. A title informs you that he is going to prison because he has stolen money from the bank of which he is president. On top of that he arranges with his attorney to provide a sum something like $10,000 a year for the upbringing of his daughter. The daughter is a big girl and the money is still coming. Just why the man didn't use it to square himself is never made known. Coincidence plays a prominent part all through and the climax depends upon it entirely for its punch.

Lucia Moreton, a very little girl, runs away from the uncle and the aunt who are receiving large sums yearly to take care of her, and lives with her former nurse. Norah loves the child and brings it up as her own. The grown up Lucia (Shirley Mason), is forced to seek employment when Norah, whom she believes is her mother, dies. Through a forged reference she is hired by Mrs. Moreton, her aunt. When the forgery is discovered, Lucia is about to be discharged when Moreton receives word that his brother, long since released from prison, has made a fortune out west and is coming back to receive his daughter. Lucia is forced into masquerading as the daughter, or else go to jail for forgery. Eventually she tells Moreton the truth. Meantime Lucia has fallen in love with Glen Wharton but did not want him to know she was a servant. It is all cleared when Lucia mentions Norah's name. She is happy with her father and Glen, while the uncle and aunt are requested to return the stolen fortune.

Will Go Well Enough and Star's Following Will Like It

Box Office Analysis for the Exhibitor

You won't have any difficulty satisfying the Shirley Mason fans with "The Ragged Heiress," because she is as pleasing as ever, and even though the story may not be up to the average or as good as she has had in her last few pictures, still she puts it over well enough through her pleasing personality and her ability to be cute without overdoing it. The title and star's name should interest them, especially if her pictures usually draw a good house.

Catchlines may also serve to attract. You might say: "See the story of the little servant girl who was rich but didn't know it. Or, "You can't always trust your relations. See Shirley Mason's latest picture, 'The Ragged Heiress' and you understand why."

INDEPENDENT FEATURES

Release Date		Footage	Reviewed
ARROW FILM CORP.			
	Ten Nights in a Bar Room	8,000	1- 8-22
	The Innocent Cheat	5,000	———
	Cham Lightning	5,000	———
ASTA FILMS, INC.			
	Hamlet (Asta Nielsen)	9,500	11-13-21
ASSOCIATED PHOTOPLAYS			
	The Wolverine (Helen Gibson)	5,000	———
	Crossing Trails (Pete Morrison)	5,000	———
	Ghost City (Helen Holmes)	5,000	2-26-22
AYWON FILM CORP.			
	The Better Man (Snowy Baker)	5,000	11-13-21
	Western Firebrands (Big Boy Williams)	5,000	11-13-21
	Fidelity (All Star)	5,000	———
	Across the Border (Big Boy Williams)	5,000	1-29-22
HENRY BOLLMAN			
	Once Upon a Time	4,700	1- 1-22
DAVID BUTLER PROD.			
	Making the Grade	5,000	1- 8-22
C. B. C. FILM SALES CORP.			
	Life's Greatest Question (Roy Stewrt)	5,800	———
Art Brand Prod.			
	The Fatal Marriage	5,000	———
COMMONWEALTH PICTURES CORP.			
	The Hidden Light	5,000	———
GEORGE KLEINE			
	Julius Caesar	5,748	2-12-22
DONOVAN MILO PROD.			
	Silas Marner	7,000	12-11-21
EQUITY PICTURES CORP.			
	What No Man Knows (Clara Kimball Young)	6,274	12-25-21
	Where Is My Wandering Boy Tonight	7,000	2- 5-22
EXCEPTIONAL PICTURES			
	His Nibs (Chic Sales)	4,951	———
FEDERATION FILM CO.			
	The New Disciple	6,365	12-25-21
FIDELITY PICTURES CORP.			
	The Married Virgin (Vera Sisson)	6,000	———
	Frivolous Wives (Kathleen Kirkman)	6,000	———
	Love's Flame (Thomas J. Carrigan)	5,000	———
	The Fighting Kentuckians	5,000	———
THE FILM MARKET, INC.			
	The Supreme Passion	6,000	———
	The Ne'er-Do-Well	7,000	———
	The House Without Children	7,000	———
	The Spoilers	9,000	———
GAUMONT			
	Temporary Wife	5,400	———
	Fall of a Saint (Josephine Earle)	5,300	———
	Out of the Darkness (Gertrude McCoy)	5,900	———
	Infatuation of Youth	5,400	———
	Branded (Josephine Erale)	5,200	———
	The Thinker	5,100	———
	In the Clutches of the Hindoo (Serial) 10 Episodes		———
GEO. H. HAMILTON			
	Give Me My Son	5,000	2-19-22
HEPWORTH PRODUCTIONS			
	John Forest Finds Himself	5,000	12-11-21
HOWELLS SALES CO., INC.			
	Vendetta (Pola Negri)	5,800	12-25-21
J. W. FILM CORP.			
	Should a Wife Work (Edith Stockton)	6,800	2- 5-22
J. W. MARTIN			
	Determination	10,000	———
PACIFIC FILM CO.			
	Girl From Rocky Point	5,000	3- 5-22
	False Brands	4,314	3- 5-22
PHOTO PRODUCTS EXPORT			
	Blanchette	5,800	11- 6-21
PLYMOUTH FILM CORP.			
	A Maker of Men	5,000	11-13-21
PRIMEX FILMS			
	The Lonely Trail (Fred K. Beauvais)	3,000	1-15-22
PRODUCERS SECURITY CORP.			
	Squire Phin (Maclyn Arbuckle)	5,000	———
	The Soul of Man	6,000	———
	The Right Way	6,000	———
	Welcome to Our City (Maclyn Arbuckle)	5,000	—
	Mr. Bingle	5,000	———
	Mr. Potter of Texas	6,000	———
	Trail of the Law	5,000	———
	The Bootleggers	5,000	———
	The Man Who Paid	5,000	———
		5,000	11-20-21
SECOND NATIONAL PICT. CORP.			
	David and Jonathan	4,800	———
	Her Story	5,000	———
	The Night Riders	5,000	———
	Brenda's Heritage	5,000	———

Release Date		Footage	Reviewed
TRI-STAR PICTURES CO.			
	Fruits of Passion (Alice Mann & Donald Hall)	5,000	———
	Water Lily (Alice Mann & Donald Hall)	5,000	———
	Dazzling Miss Davidson (Marjorie Rambeau)	5,000	———
	How a Woman Loves (Marjorie Rambeau)	5,000	———
	She Paid (Marjorie Rambeau)	5,000	———
	Mrs. Belfame (Nance O'Neil)	5,000	———
WARNER BROS.			
	Ashamed of Parents	5,000	12-18-21
	School Days (Wesley Barrie)	8,000	12- 4-21

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.

Alt & Howell Comedies (12 2-reels), Pure and Simple (2 reels), Liquorish Lips (2 reels).

ARROW FILM CORP.

Tex Detective Series.
Arrow-Hank Mann Comedies: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Pines, The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Flat, His Wife Jimmy.
Ardath XLNT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force.
Serials: Thunderbilt Jack (Jack Hoxie), 15 episodes.

AYCIE PICTURES CORP.

Success Series: 15 Westerns (each 2 reels).

AYWON FILM CORP.

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).
Hall Room Boy Comedies.

CELEBRATED PLAYERS

Gump (1 reel each).
Celebrated Comedies (1 reel each).

DOMINANT PICTURES, INC.

Western Star Dramas (2 reels).

EXPORT AND IMPORT FILM CO.

Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.

FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Gloom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

FILM MARKET, INC.

Jimmy Callahan, 12 2-reels.

GAUMONT COMPANY

News (every Tuesday); Graphic (every Friday).
Serials: In the Clutches of the Hindoo (19,080 feet), 10 episodes.

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels).

JOAN FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sheril (15 episodes) 31,000 feet); (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero.

PINNACLE COMEDIES

(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's Dream, Shimmy Isle.

PLYMOUTH PICTURES

Series of 5 two-reel Mrs. Roscoe Arbuckle Comedies
Series of 12 one-reel Denver Dixon Comedies

PACIFIC FILM COMPANY

White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel).
Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels).
Vernon Dent Comedies: One-a-week (1 reel).

PIONEER FILM CORP.

The Facts and Follies Series (1 reel)
Luke McLuke's Film-Osophy, each ½ reel.
The Sonny Series, each 2 reels.
Serial—The Hope Diamond Mystery (15 episodes)

PRODUCERS SECURITY CORPORATION

Irving Cummings Series	2,000	———
Cissy Fitzgerald	2,000	———

Some Short Reels

"Oh Promise Me"—Christie—Educational

Type of production.....2 reel comedy

"Oh Promise Me" is one of the best Christie has done in many a month. It is filled with interest and splendid comedy work and runs along without a hitch. Towards the end it speeds up quite a good deal and puts over a splendid thrill and a continuous laugh. The story deals with the boys who have returned from France and have a little club in Los Angeles. One of the fellows promises to marry 24 hours after Armistice Day, but when his girl hears about this she becomes very angry because she was not asked about it. To make good his promise Dick, "who had been gassed by Cupid" several times, sends a cable to a French dame whom he knew in gay Paree. She sets sail at once. On Armistice Day Dick gets out his uniform and joins the bunch as they march in review before Marshal Foch. His girl is watching from the window and signals to Dick. The sergeant tells him to stay in line, but Dick replies: "Oh, shut up, the war is over," and falls out to join his girl. As he still had the license they decide to get married the following day. But that was just the day that the French girl was due to arrive. "Meet her and keep her away for a couple of hours," Dick tells his pals. They do, but they mistake the bride for the French girl. This is followed by waiting-at-the-church scenes which are very funny. The bride escapes and rushing home puts on her bridal gown. She and her mother get on a motorcycle and speed for the church. Down the main street they shoot with the bridal veil streaming after them. In the meantime the boys were rushing the French girl to the church. Both girls arrive at the same time—a climax of fun. A double wedding ends this most amusing comedy which is filled with laughs and some splendid comedy situations. This is certainly one of Christie's very best and will tickle any audience. The titles are clever and the whole production given an air of reality. The flash showing Marshal Foch reviewing the troops on Armistice Day was not actually needed for the story, but it doesn't in any way distract from the comedy.

"Over the Andes"—Kineto Review

Type of production.....1 reel travel

Here is a nice little travel picture away from the beaten track and recording scenes of unusual interest in Peru. Jungles of tropical density, high plateaus and giant mountains with snow-capped peaks are included in the many views in "Over the Andes." Lima, the capital, is the starting point. From here the camera travels up on the railway till the top of the Andes is reached. That strange animal, the llama, is found along the mountain passes. Native types of Spanish and Indian origin are shown in close-ups as well as market places and other touches of human interest. The reel closes with some splendid views of the picturesque Rimae River. "Over the Andes" is a well composed travel reel dealing with a country that is little seen on the screen. It will entertain the average audience and make a splendid program filler.

"A One Horse Town"—Century—Universal

Type of production.....2 reel comedy

Harry Sweet plays the part of the boob in this entertaining Century comedy. The offering opens up with a close-up of two gentlemen playing cards and smoking cigars, but when the camera backs up you discover that they are only tramps on the open end of a freight car. Their little game is soon interrupted by the appearance of the brakeman. Arriving at a small town they decide to put on a one night bill and engage Harry, the town boob, to paste up the posters. Some very funny comedy business takes place when Harry tries to hang the posters on the town fences. The boards are loose and one by one the fences fall to the ground. In the evening Harry proceeds to ruin the show. As scene shifter and property man Harry is far from a success, but the minute the two ham actors try to get away with the town's savings, Harry makes good. As a reward he wins the hand of his girl and, what is more important, the consent of her father. "A One Horse Town" is amusing, entertaining, and will get a good many laughs.

"Official Urban Movie Chats No. 6"—Hodkinson

Type of production.....1 reel magazine

The earlier numbers of "The Official Urban Movie Chats" made for the M. P. T. O. A., and distributed by the W. W. Hodkinson Corp., contained better material and photography than the more recent issues. This last number opens with a foreword appealing directly to the audience in the following terms: "The joy killing pessimist of today is a fanatic and an obstacle in the pathway of progress. We need red blooded optimists to lead the way to contentment, happiness and prosperity." As in the previous chats, the subjects are arranged in chapters each under its separate heading. Agriculture, Sports and Pastimes, Household Hints, Public Service, Biology and the Great Outdoors are included in this number. Each chapter is introduced by a little quotation from a famous author. Emerson, Longfellow and Pope are quoted from, and these are household names known to almost everyone, but who are J. C. Holland and Harriet Prescott Stofford? The reel closes with a little sermon under the title of "Public Forum"; "You have a decided interest in every child as a future citizen and possible leader in your country's affairs. What you do for the welfare of the children of your community, you do for yourself."

"A Bottle Baby"—Star—Universal

Type of production.....2 reel comedy

Eddie Boland and Laura LaPlant get off some very good comedy work in "A Bottle Baby." As soon as they are married they embark upon a sea trip. The happy bride has brought along a present for her husband in the form of a bottle of liquor. She tells him to go into the cabin and get his present. In the meantime the lady in the next cabin kisses her baby good bye and places it on the bed in the newlyweds room. Hubby is very much surprised to find that his present is a baby and rushing back to his bride inquires how long she has been hiding it. "One year," she replies. Just as hubby is about to throw the child overboard the mother of the baby receives a wireless saying the sufficient funds await her at San Francisco. Of course she wants her baby back. The rest of this amusing comedy deals with the bottle of whiskey and a prohibition officer who happens to be on board. More than the average number of laughs are contained in this very lively comedy. The action is snappy and the gags well handled. "A Bottle Baby" is certain to please almost any audience.

Short Reels

"His Inheritance Taxi"—Star—Universal

Type of production.....1 reel comedy

A clever comedy, well done and amusing. Laura La Plant and Neely Edwards are the chief fun makers. With the arrival of the letter: "Come home and live with us—father has gone to the penitentiary—enclosed are R. R. tickets," husband and wife set out. At the station he discovers that he has left his tickets at home. While he is gone a sneak thiefs robs the wife of her purse and fools the police. He also meets hubby on his way and forces him to change clothes with him. After some very amusing comedy work both are arrested and taken before the police captain. All is explained and hubby gets his clothes back from the prisoner. Once more they make a dash for the train, this time in a taxi; but alas! his pockets have no money and the driver demands his pay. A little comedy business lands the taxi driver in the hands of a cop and hubby on the back platform of the already moving express.

"Too Much Sap"—Mutt and Jeff—Fox

Type of production.....1 reel cartoon

This is about the most original and lively Mutt and Jeff cartoon that has been released in some time. The comedy heroes get plenty of laughs for their antics in this one and the cartoonist has managed to get away from the usual line of stunts especially well. Most of the gags are entirely new and register laughs all the way through. Mutt and Jeff start out to tap maple trees. Jeff refuses to do the thing according to Mutt's directions and taps everything that happens to be around, including a well, wheelbarrow, clothes pole, etc. One particularly good bit is that where a moonshiner hides a barrel of the real stuff in the trunk of a tree. Jeff comes along and taps it, tastes the "syrup" that comes pouring out and rushes to tell Mutt he has discovered a new kind of maple syrup. Jeff does all the funny work while a big bear is chasing Mutt around.

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THE EXHIBITORS' JOURNAL

LONDON
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BIGGER —

than the seven wonders of the world

The Temple of the Hermit in "The Mistress of the World" is twenty-seven feet higher than the Leaning Tower of Pisa.

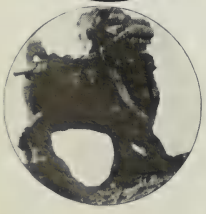
The set representing the Great Wall of China covers more territory than the Hanging Gardens of Babylon.

The secret Treasure Room of the Queen of Sheba is larger than the Temple of Diana.

The Temple of Ophir is larger in all its dimensions than the Great Pyramid.

The arena in which the steel-melting machine is demonstrated seats 7,000 more people than the Coliseum of Rome.

The underground tunnel is longer than the Catacombs of Alexandria.



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THE Film DAILY
The BRADSTREET of FILMDOM — The RECOGNIZED AUTHORITY
FORMERLY Wid's

Vol. XIX No. 75 Sunday, March 19, 1922 Price 25c

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News of the Week in Headlines

Monday

First National-Goldwyn deal may be forerunner to others of similar nature. Speculation over new sales manager for Goldwyn.

Distributors not expected to bring any more suits to test validity of deposit laws. Nebraska decision considered of sufficient weight.

Tuesday

Famous Players profits for 1921 $4,695,499.19. Earnings $19.01 on the common stock. Surplus for 1921 $2,264,909.69 above 1920.

First National creating five sales divisions.

Sam E. Morris to head Select Pictures, Ltd., of Great Britain. Company to handle European distribution.

Wednesday

Distributors in Ohio may ask Governor Davis to appoint advisory board as relief from censor board.

Henri Diamant-Berger, French producer, to film "Twenty Years After" in 40 reels and also a film with Georges Carpentier.

Viola Dana renews with Metro. Bert Lytell also expected to sign.

Thursday

M. P. T. O. denounces Ralph Obenchain film, based on romance with woman charged with murder.

Robert Thornby will make series for R-C.

Friday

Aid for industry expected in Massachusetts as result of visit of stars to Boston.

Will H. Hays pledges industry to maintain highest ideals in production at M. P. D. A. dinner. Twelve hundred attend function at Astor.

William R. Hearst may build studio in Harlem.

Saturday

John S. Woody joins Selznick as general manager.

Retail purchasing value of dollar drops to 62 cents since 1914; wholesale value to 67 cents.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Star's Fine Work Helps Put Over Fairly Weak Story

Richard Barthelmess in
"THE SEVENTH DAY"
Inspiration Pictures—Asso. First Nat'l Pict.

DIRECTOR ..... Henry King
AUTHOR ..... Porter Emerson Browne
SCENARIO BY .....Edmund Goulding
CAMERAMAN ..... Henry Cronjager
AS A WHOLE.....A pretty picture with star in pleasing romantic role but gives him very little to do
STORY.....Rather meagre material that took considerable padding to make it a feature
DIRECTION.....Probably did the best he could with what he had to work with; provides nice atmosphere
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
STAR.....Does his usual good work
SUPPORT.....Not an especially strong cast; Louise Huff not as pretty as she used to be; others suitable
EXTERIORS ..... Quite attractive
INTERIORS ..... Not many
DETAIL ..... All right
CHARACTER OF STORY.....Yacht stranded in Maine port brings about romance of fisher lad and society girl
LENGTH OF PRODUCTION.....5,335 feet

Richard Barthelmess' second starring vehicle compares with his first, "Tol'able David," in that it is the other extreme. While the first one had so much story that they seemed to have a hard job getting it all in, the second is a very definite opposite. The material is so slight that it has been necessary to stretch the situations over more footage than they would ordinarily warrant and a generous share of padding has also sufficed to round it out to feature length.

Some fairly irrelevant comedy touches that get a bit "slap-stickish" at times never succeed in obtaining laughs, such as the wooing of Tammany Young, dressed more appropriately for a vaudeville act than to represent a fishing village rube. Louise Huff plays opposite the star. Her work is satisfactory but she is not as pretty or does not photograph as well as she used to. Teddie Gerard is one of the yachting party. Dial Patterson, with no apologies to Ken Kling, the cartoonist, plays Katinka, the cook.

Director King has taken the company to an attractive seaport town where practically the entire story is laid. There are some pretty shots and the photography throughout is excellent. Of course, the real attraction of the picture is Barthelmess, and his personality helps to make up considerably for the weakness of the story. He is capable and lends a certain sincerity to his playing that is unmistakable. There is an error in titling which should be corrected. Louise Huff is quoted: "I am engaged to Mr. Pell," but according to the cast, it is Reggie Van Zandt who asks her, "Would you mind if we called our engagement off." Pell, played by Alfred Schmid, will be remembered as the man of the many flasks in the opening reel.

Because they couldn't drink their own liquor at the Vogue Club, a group of idlers decide to have their party aboard Monty Pell's yacht. The yacht breaks down and the party is stranded for seven days in a little fishing village. John Alden, a plain fisher lad, meets Patricia Vane, one of the party. He falls in love with her, but finds she is engaged to another member of the party. Meanwhile John's sister, Betty, has fallen in love with the fellow to whom Patricia is engaged. There is a misunderstanding which is eventually cleared away when the engagement is broken and the respective couples made happy.

They'll Like It If Barthelmess is at All Popular

Box Office Analysis for the Exhibitor

If an agreeable star and a picture that is very pleasing to look at will satisfy them, you can feel quite safe in showing "The Seventh Day." There is a delightful atmosphere of a New England fishing village and many pretty and attractive shots in and around a palatial yacht that will please a good many. Then too, there's always a good sized crowd who like to see how people such as those represented in the yachting party, live and idle away the time. They will get a good idea of how they do it in "The Seventh Day."

Barthelmess' name and his performance is the talking angle of first importance that you should stick to. Tell them they will like him in this and catchlines will give a good idea of the story, sufficient to let them know what it is about.

Smashing Dramatic Values and Exceptional Production Qualities in "Monte Cristo"

"MONTE CRISTO"
Fox Film Corp.

DIRECTOR ..... Emmett J. Flynn
AUTHOR ..... Alexander Dumas
SCENARIO BY .....Bernard McConville
CAMERAMAN ..... Lucien Andriot
AS A WHOLE.....Should get a lot of money. Pictorially supreme. Splendid dramatic action
STORY.....Based on the revenge of a sailor lad who, wrongfully imprisoned, makes his escape many years later and triumphs over the downfall of his three sinister enemies
DIRECTION.....Averages very high. At times splendid. Continuity might be improved
PHOTOGRAPHY.....Splendid. Shots of Chateau D'if gorgeous
LIGHTINGS.....Excellent as a rule. A few shots might be improved
PLAYERS.....John Gilbert featured as the Count of Monte Cristo usually satisfactory, but chief honors belong to Wm. V. Mong whose Caderousse is splendid. Many well known names in the cast
EXTERIORS ..... Excellent
INTERIORS.....Heavily ornate, matching the spirit of the times, in the early days of the eighteenth century
DETAIL.....Some of the bits stand out over the action. A few too many titles
CHARACTER OF STORY.....Excellent for all kinds of audiences, high brow as well as low brow
LENGTH OF PRODUCTION.....About 10,000 feet

"Monte Cristo," the Fox special for release next season, is a baby doll of a box office attraction. Based on Dumas' famous novel remembered by many of the older generation of picturegoers as the famous drama in which James O'Neill starred for many years, it contains one dramatic smash after another and it's a sure-fire attraction even though the Fox people will "play" with this for the next four or five months, cutting and recutting to get it right in time for the coming season.

This picture was "caught" in Boston where it was being "tried out" and from the manner in which a very large audience seemed to enthuse, there is no doubt as to what your crowd will do with this. From the time Edmond Dantes was dragged from his wedding feast in anticipation of his marriage to the beautiful Mercedes until he finally triumphs over the third of his enemies, "Monte Cristo" is just one long series of dramatic sequences which at times brought the crowd to the edge of their seats in a furore of intensity. So much so that when an opportunity came they laughed nervously—just an indication of getting rid of their emotion.

The Dumas idea was exceedingly well carried out and at times to a much greater extent than the old play showed. Of course some liberties have been taken with the script, but these are perfectly natural. There was missing, however, the well remembered incident from the book, when, hurled from the chateau in the bag supposed to contain the dead Abbe, the count climbs on the rock and dramatically raising his hands cries: "The world is mine!" These words, tremendous in their dramatic force, are used when Dantes reaches the Isle of Monte Cristo and secures the tremendous fortune described by the Abbe. Doubtless the scene on the rock has been shot. It is almost inconceivable that it would not have been and it may appear when the final cutting develops.

Director Flynn, aided by the lavishness which the Fox organiation supplied to the production, has presented a pictorial triumph. This is especially noticeable in the manner in which the several tremendous sets are presented in the film to overflowing with huge crowds magnificently costumed and exuding the very spirit of the early days of the eighteenth century. And surely Flynn deserves tremendous credit for the manner in which he has presented the famous Chateau D'if. You see the outline of this grim fortress surrounded by water. You see the waves dashing against the rocks and in outline the sentries on guard. The manner in which this is shown only adds to the tremendousness of the sets. Never has such a fortress been presented in pictures.

There are so many sequences of tremendous force that lack of space prevents mentioning them in detail, but among those that are sure fire are the chateau scenes, the gorgeous banquet given by Monte Cristo, the trial scene and the quay at Marseilles.

No little credit for the excellence of the production lies in the cast. John Gilbert at times seems too studied in his efforts to portray the calm, never-forgetting, always revengeful Edmond Dantes when he is the Count of Monte Cristo. Wm. V. Mong as Caderousse presents a characterization that will live long in the history of the screen. George Seigmann as the ex-pirate and later steward of the opulent Monte Cristo is delightful. And Estelle Taylor is beautiful as Mercedes. Nor is Rene Adoree to be overlooked nor Herschall Mayall, Robert McKim, Spottiswood Aitken and Virginia Faire.

Re-enforce the Box Office. This Is a Baby Doll

Box Office Analysis for the Exhibitor

This looks like ready money. Brush up the SRO sign and re-enforce the box office when this one comes along next season. You don't need to clip this review and file it away to figure it over when this one is offered. Just turn over the calendar now to September or October and write with a soft heavy black pencil, "Get Monte Cristo." That's the only reminder you will need.

When it comes to showing this and putting it over make up your mind to get behind this one because it is sure fire for the older generation who remember the famous play and it's got the kick of an excited mule for the average fan of today. You will get the Fox press sheet which will have exploitation ideas, but you may not need them. Stick to the big title. Play up the idea that it has a tremendous dramatic force and superb action telling of one of the greatest stories of revenge in the history of literature. You can talk about it as one of the greatest stories written by one of the greatest authors, Alexander Dumas, who also wrote "The Three Musketeers" and many other famous works.

You must mention Emmett Flynn's name and recall to your people that he directed "A Connecticut Yankee in King Arthur's Court" and many other successes. The press sheet will tell you who is in the cast and if any of them are popular with your people play them up.

The American Screen

The Exploitation Bulletin of the American Releasing Corporation and a Guide to a Healthy Box-office

VOL. 1 WEEK ENDING SATURDAY, MARCH 18, 1922 No. 1

CARDIGAN BOOKED BY NATION'S BEST FIRST RUN HOUSES

Messmore Kendall's Stirring Production of Great American Historical Romance Is a Popular Hit

Introduced to the exhibitors of the country as the chief attraction of All-American Week at the Capitol Theatre, New York, with a magnificent presentation by Rothafel, Messmore Kendall's splendid production "Cardigan" by Robert W. Chambers, proves to be one of the most successful "big pictures" of the year and is hailed by exhibitors as being in the same box-office class as those other famous giants, "Way Down East," "Over the Hill," "Orphans of the Storm."

Such important first run engagements as these evidence the big exhibitor's faith in the drawing power and profit-making possibilities of the picture, the first production issued by American Releasing Corporation to head its important array of inependently-produced pictures:

San Francisco—Columbia Theatre. Opening at $1.00 top for an indefinite engagement.

Cincinnati—McMahan & Jackson's Lyric. Opening at advanced prices for indefinite engagement.

Los Angeles—Gore Bros. & Lesser's Alhambra. Opening at advanced prices for indefinite engagement.

Chicago—Opening at the Ziegfeld at $1.00 top for an indefinite engagement.

Minneapolis—Booked instantly by Finkelstein & Ruben for their biggest houses in Minneapolis, St. Paul and Duluth.

Atlanta—Booked by Stephen A. Lynch's Southern Enterprises in 46 cities and towns in Georgia, the Carolinas, Florida and Alabama.

Boston—Booked by Nathan Gordon for first run in Boston and across the Gordon Massachusetts circuit.

Seattle—Booked by John Hamrick, the northwestern veteran, for his Blue Mouse Theatre and also for the Blue Mouse, Portland, Ore.

Providence—Booked instantly for the Rialto by Bill Mahoney and the Emery Bros.

Toledo—Booked by Eddie Zorn for the Temple.

Cleveland—Booked by S. Barret McCormick for the Allen.

New England—Booked personally by Alfred Black for his entire New England circuit.

Newark—Booked for Newark and Paterson by the Adams Bros.

Chicago—Booked all the way across the Ascher Bros. city circuit.

Milwaukee — Opening at John Freuler's Butterfly Theatre.

Canton, O.—Playing at advanced prices for a week at the Alhambra.

California—Booked across the entire Gore Bros., Ramish & Lesser circuit.

First-run theatres of all the big theatre-owners groups or individuals in America have booked "Cardigan."

EDITORIAL

So the Exhibitor May Know

The American Screen is the weekly publication of American Releasing Corporation, issued by our company as a paid advertisement and appearing weekly or at frequent intervals in one or the other of the motion picture trade journals.

Most of the time this brief newspaper will talk about the productions released through American. Some of the time we will talk about our company and ourselves—and our relations to exhibitors in particular and the industry in general.

And, whenever occasion warrants it we will talk about matters relating to the industry—about trade practices, wise and unwise; about censors and censorship; about whatever it seems to us ought to be said.

Also—you may count on it that when we do talk we will talk sense.

* * * *

A Word to Producers

American Releasing Corporation has announced that it will distribute in its first year of operation between sixty and seventy pictures.

It will interest each producer with a picture in our organization and each other producer who later comes in with one or more pictures to know that—

Each picture sold by us is sold singly, on its own merits—big or little—without supporting or leaning upon any other Producer's picture.

INTERNATIONAL'S TREMENDOUS PRODUCTION "SISTERS," RELEASED APRIL 2, RECEIVES NATIONAL HEARST PAPERS' EXPLOITATION

American Managers Now Screening Big Capellani-Directed Picturization of Kathleen Norris' Novel Featuring Seena Owen, Gladys Leslie and Matt Moore

Distribution throughout the world by American Releasing Corporation of the International Film Service Co. production "Sisters" has started the entire motion picture industry to talking.

"Sisters" has been directed by Albert Capellani, who did "The Inside of the Cup," the great Cosmopolitan production, and who did "The Common Law," the sensation of its day in the picture world.

"Sisters" has been edited and prepared in keeping with American's requests and wishes. It features Seena Owen, Gladys Leslie and Matt Moore, and is the story of a courageous girl who fought to hold her husband from her own selfish sister—and won her fight. As a novel everybody talked about "Sisters"; as a tremendous motion picture production it now will command the attention of millions in all lands.

The huge nation-wide audiences—almost 20,000,000 persons daily, who read the William Randolph Hearst newspapers will now read "Sisters" in serial form and will be drawn into theatres everywhere by a tremendous advertising campaign in:

NEW YORK Evening Journal
New York American
CHICAGO Herald-Examiner
Evening American
MILWAUKEE Wisconsin News
Sunday Telegram
WASHINGTON Evening Times
Sunday Times
BOSTON Evening American
Sunday Advertiser
ATLANTA Evening Georgian
Sunday American
DETROIT Evening Times
SEATTLE Post-Intelligencer
SAN FRANCISCO The Examiner
Call-Post
OAKLAND Oakland Post
LOS ANGELES The Examiner
Evening Herald

These great newspapers, blanketing North America, have a daily circulation in excess of 3,000,000 copies. "Sisters" will receive the finest campaign of exploitation that has appeared in the Hearst papers for any motion picture production in months.

One hundred cities in every section of the country will play a full week, or longer, engagement of "Sisters," beginning Sunday, April 2.

Wire your nearest American branch manager to start on the same date as the other biggest first runs of the nation.

News of Producers and Productions

Clip These for Theatre Programs or Local Movie Editors

Martin Johnson's Jungle Adventures, one of the unusual offerings of the past year, is playing an extended run at Dr. Breckwedel's Symphony, Los Angeles. It has just played a big week at Eugene Roth's California in San Francisco and is opening at John Hamrick's Blue Mouse Theatres in Seattle and Portland. Exhibitors are "going strong" on their exploitation of this feature. Released by American.

* * * *

Chester Bennett's "Belle of Alaska" stars Jane Novak, who is supported by Noah Beery and J. Frank Glendon. It's a Klondike story bigger than "Carmen of the Klondike" and as big as "The Barrier." Released by American.

* * * *

Wm. P. S. Earle's first independent production is "Destiny's Isle" now ready for delivery by this able director-producer to his distributors, American Releasing. This production features Virginia Lee, George Fawcett, Florence (Billie) Billings and Ward Crane.

* * * *

American Releasing announces its distribution of "False Fronts," produced by The Heralds and directed by Samuel R. Bradley from the story by S. Barret McCormick. All-star cast including Barbara Castleton, Frank Losee, Edward Earle. A showman's picture all the way through. Premiere presentation early in April at the Allen Theatre, Cleveland.

Frank Tuttle, long of Famous Players, and Fred Waller, the noted New York artist, are the producers of "The Cradle Buster," starring Glenn Hunter, who is supported by Marguerite Courtot. It is the best American comedy-drama since "23½ Hours Leave." Take a tip and book it quick.

* * * *

A picture with a great box-office title to draw them in and a cast to make audiences "sit up and take notice" is Marion Fairfax's "The Lying Truth." Its cast sounds like a roll call of widely exploited Famous Players and First National screen luminaries. Marjorie Daw, Pat O'Malley, Tully Marshall, Noah Beery. Released by American.

* * * *

Ray Smallwood's first Pyramid Production, "My Old Kentucky Home" is big "box-office" from every angle—Story by Anthony Paul Kelly. Featured players: Sigrid Holmquist, Monte Blue, Lucy Fox, Julia Swayne Gordon, and Matthew Betz. When tried out just outside of New York the other night a great audience stood up and cheered. Released by American.

* * * *

Finis Fox's first independent production "Man's Law and God's" is a romance of the Northwest Royal Mounted, telling a strong and human story. Released by American.

FINE DRAWING POWER IN MARTIN JOHNSON'S JUNGLE ADVENTURES

Held Over Second Week in Los Angeles and Playing the Country's Big Time

Martin Johnson's Jungle Adventures, distributed by American Releasing, are now under fine headway in booking engagments in some of the best first run theatres of the country and beyond question have proved profit-makers for exhibitors.

Eugene Roth's beautiful California Theatre, in San Francisco, played the Jungle Adventures to big business two weeks ago and now Dr. Breckwedel's Symphony Theatre, Los Angeles, not alone has a big first week but holds the attraction over for a second week, with unanimously fine notices in the Los Angeles newspapers.

Paul Gusdonavic, the Cleveland exhibitor, next week puts Jungle Adventures into his Strand Theatre for a run of at least two weeks, remembering that the previous Martin Johnson picture several years ago made a profit record that stood in his houses for months.

Martin Johnson's Jungle Adventures contain Romance, Action, Peril, Courage, Mystery, Thrills and Dangers. They are an epic of bravery and daring. They contain both a hero and a heroine—none other than lovely Mrs. Martin Johnson—and just as strong a story as you find in most of the dramatic productions. The picture is a money-getter.

Plenty of Oriental Atmosphere and a Rather Thrilling Climax

Sessue Hayakawa in
"THE VERMILLION PENCIL"
R-C Pictures

DIRECTOR ..... Norman Dawn
AUTHOR ..... Homer Lea
SCENARIO BY.....Edwin Warren Guyol and Alace Catlin
CAMERAMAN ..... Joseph Dubray
AS A WHOLE.....Highly fantastic and improbable Chinese melodrama rich in scenic investiture and Oriental display
STORY.....Presents star in dual role, one of them his favorite self-sacrificing type; the other, romantic
DIRECTION.....A bit slow at the beginning, but speeds action up to very effective climax
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
STAR .....Up to his usual standard
SUPPORT.....Bessie Love pleasing but not Oriental looking even in the pretty costumes; mandarins, servants, etc., all suitable types
EXTERIORS .....Frequently quite beautiful
INTERIORS ..... Several very artistic
DETAIL ..... Adequate
CHARACTER OF STORY.....Chinese father sacrifices his life that ancient curse will not be fulfilled upon his son and the girl he loves
LENGTH OF PRODUCTION.....4,912 feet

"The Vermillion Pencil" is about the most fantastic and imaginative of all the recent Hayakawa features. And it deals more directly and entirely with the Orient than any of the others, having to do with ancient curses, mandarins, viceroys and the usual heroic self-sacrificing twist that the star suffers so convincingly. Hayakawa plays a dual role in "The Vermillion Pencil"—both father and son, though the latter is considerably more inconspicuous and really plays a part only in the climax when the old man throws himself into the raging volcano as a sacrifice in order that his son's life may be spared. The other role is that of a romantic youth to whom you are introduced as an engineer, but he suddenly changes his profession, without explanation, and becomes a tutor. The star does his usual good work in each case.

The continuity is not at all perfect and in the jump from the prologue to "twenty years later" there is a bad break which the sub-titles also fail to cover up. The captions are very "flowery" and rather serve to read attractively than clarify the story. And there are several occasions where they would help immensely to let you know more precisely what was going on.

The production is very good and apparently no effort has been spared to make the picture's visual appeal of the first order. The opening reels contain many picturesque woodland and mountain shots and there are several creditable interior settings for which W. L. Heywood deserves mention. The photography throughout is excellent. The climax is fairly spectacular and offers a thrill for those who are not too severely impressed by the improbabilities presented.

Tse Chan, viceroy of China, sentences his unfaithful wife to the "death of a thousand tortures." Filled with remorse he leaves his throne and sends his son to America to be educated. Years later Li Chan returns to his native land where he falls in love with Hyacinth. The girl is coveted by Fu Wong, the viceroy, who kidnaps her. Li Chan attempts to save her, but the two are captured and sentenced to the "death of a thousand tortures." The town is threatened with disaster by a volcano and Li Chan's father, who has lived, incognito, in the neighborhood, sacrifices his life by throwing himself into the volcano. Li Chan and his sweetheart escape death.

Tell Them What "The Vermillion Pencil" Is

Box Office Analysis for the Exhibitor

For Oriental display and an all around fantastic atmosphere you probably couldn't get anything more appropriate than Sessue Hayakawa's latest offering. Admirers of the Japanese star will be pleased with it and unless you cater to a crowd that prefers realism to romanticism and highly imaginative stories, you can put it over nicely.

It might be well to let them know what it is about in catchlines used with the title: "'The Vermillion Pencil' was the sign for carrying out the punishment —'death of a thousand tortures.' See what happened when it was raised again Tse Chan, Hayakawa in his latest production." You can talk about the volcanic eruption and if they are usually brought back by trailers, a short one of this sequence should work well.

Playgoers Pictures
Presents

J. P. McGOWAN
in

"Hills of Missing Men"
A Herald Production

Distributed through
Pathé Exchange, Inc.

Foreign Representative
for Playgoers Pictures
Sidney Garrett

SPECTACULAR! That's the way to describe this amazing feature. It is a rare combination of romance, thrills and startling adventure. Its unusual story tells of a half-crazed dreamer who attempts a revolution against the United States in Southern California and a heroic bad man who matches wits with him. Its cast includes Jack McGowan, Jean Perry, Florence Gilbert, Helen Holmes, Andrew Waldron and others. Not until the end can the audience decide whether the star is hero or outlaw.

You seldom see such reckless riding, action, daring, heart-throbbing romance and clever intrigue.

Here is a sure-fire attraction. Its whirlwind climax will leave them standing up, and you'll know from the noise how big it went. It's wonderful good entertainment for your theatre.

Exceptional Production—Wholesome and Satisfying

"YANKEE DOODLE, JR."
M. J. Burnside Prod.—State Rights

DIRECTOR ..... Jack Pratt
AUTHOR ..... Not credited
SCENARIO BY ..... Jack Pratt
CAMERAMAN ..... Wm. Beckly
AS A WHOLE.....Splendid production. Filled with interest, adventure and delightful romance. One of the very best yet offered in the State Rights field. Satisfying in all respects
STORY.....Makes fine screen material
DIRECTION.....Breezy and at the same time vivid. Has achieved some excellent results. Climax thrilling and beautiful
PHOTOGRAPHY .....Very good. Some artistic shots
LIGHTINGS ..... Natural
PLAYERS.....J. Frank Glendon plays leading role and does some good straight acting. The cast includes Zelma Morgan, E. M. Kimball, Victor Sarno and Sidney D'Albrook
EXTERIORS ..... Splendid
INTERIORS ..... Good
DETAIL....Has been given careful attention. Titles by Ralph Spence
CHARACTER OF STORY.....Young American tries to sell fireworks in a South American Republic but encounters revolution, adventure and romance
LENGTH OF PRODUCTION.....About 5,000 feet

There can be no doubt about the fact that "Yankee Doodle, Jr." is one of the best that has been offered in the state rights field. It is filled with interest, humor, adventure that is convincing and romance that is pleasing. The acting, photography and direction are all good. The titles are whimsical and the entire offering leads up to a finish that is gorgeous and almost spectacular. "Yankee Doodle, Jr." is a sure-fire box-office sky-rocket. It will go over with a bang.

You have in this a combination that is purely American and is certain to appeal to all classes of patrons. M. J. Burnside has shown splendid judgment in his choice of screen material and in the handling of the same. Jack Pratt as director has succeeded in keeping a satisfactory balance between the comedy, spectacle shots and romance in the picture. The elements are well mixed yet lead into one another without confusion or overlapping. The photography is good and grows in quality as the offering progresses. Some very artistic effects are achieved in the scenes showing the rebels attacking the palace and the defenders protecting themselves with fireworks. The final scenes show a gorgeous celebration with beautiful night effects and hand colored rockets bursting over the arena.

"Yankee Doodle, Jr" presents no domestic problems and contains no sex stuff. It doesn't preach and it avoids all highbrow philosophies. It is just a straight, clean, censor proof, entertaining and well balanced production that has pep and will touch the right spot of any American audience.

The story deals with the son of a fireworks manufacturer who sets out for a South American republic to sell fireworks. The mere fact that the country has just undergone a revolution means nothing to the Yankee. He interviews the dictator, tells him that he is a great man and should celebrate his newly acquired power with a fete and fireworks. He gets the order but at the same time comes into contact with the beautiful daughter of the former president. Just to help out the old man he smuggles a guard into the palace and routs the revolutionists. For ten or fifteen minutes he is dictator of the republic, but then turns over the power to the former president. Later an attack is frustrated by shooting off hundreds of Roman candles from the windows of the palace into the threatening mob below. With this final defeat of the rebels the president plans a celebration and all those who come with fireworks are admitted free. "Yankee Doodle, Jr." wires home for more goods and does a rushing business.

Get Behind This and It Will Not Disappoint You

Box Office Analysis for the Exhibitor

This picture lacks nothing to keep it away from success. It has all the earmarks of a wild fire run and you need not hesitate in placing it before your public. However, if there is any doubt in your mind then get a view of it; the first ten minutes will convince you.

The Ralph Spence titles will draw a laugh in the most unexpected places and should be mentioned along with the other talking points of this offering. Talk about the story and mention some of the situations.

Tell them that the Yankee gets mixed up in a South American revolution while he came there only to sell fireworks. Make a celebration in your town and introduce the fireworks idea. Burn red fire every evening at seven o'clock in front of your house. All you need to put this over is a match. Everything else is primed and sure-fire.

—He has a trick of keeping one always in the picture—and in our opinion Mr. Goulding works with a keener appreciation of the possibilities of his star than any other scenarist.

HARRIET UNDERHILL
—in The Tribune

Richard Barthelmess in

"Tol'able David"

The best film we have seen this year. *HEYWOOD BROUN*

Mae Murray in

"Peacock Alley"

The last word in pictures.
CINEMA ART

Mae Murray in

"Fascination"

Metro Release March 15th

The Next Mae Murray-Leonard Production

"Broadway Rose"

EDMUND GOULDING

59 West 44th Street

Broadhurst Play Again Proves Entertaining in Second Film Version

Agnes Ayres and Jack Holt in
"BOUGHT AND PAID FOR"
William deMille Prod.—Paramount

DIRECTOR ..... William deMille
AUTHOR ..... George Broadhurst
SCENARIO BY .....Clara Beranger
CAMERAMAN ..... Guy Wilky
AS A WHOLE.....Popular stage play picturized for second time; well acted and given good production
STORY.....Told in good, straightforward way and with comedy touches thoroughly effective and pleasing
DIRECTION.....First rate; doesn't include his usual lavish displays, which is fine judgment
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
STARS.....Agnes Ayres compels genuine sympathy in role of wife; Jack Holt convincing as husband
SUPPORT.....Walter Hiers provides pleasing comedy relief; others suitable
EXTERIORS ..... Few
INTERIORS ..... Adequate
DETAIL ..... All right
CHARACTER OF STORY.....Wife leaves husband because of his intemperance and the famous "I bought and paid for you" speech
LENGTH OF PRODUCTION.....5,601 feet

George Broadhurst's original play has been repeated so often by stock companies all over and in the World Film picturization of several years ago, with Alice Brady as star, that its popularity is long established and the title probably familiar wherever entertainment exists. Paramount has considered it worthy of a second picturization and William deMille has provided the production.

The story gives the director one of his favorite themes although there are not the possibilities for spectacular effects and lavish display that usually play a prominent part in his productions. But deMille has refrained splendidly from dressing up the story with anything that doesn't belong and the result is a photoplay that conforms pretty strictly to the original. The sequences are held well together and the action restricted to but two or three sets. The effect is not monotonous because the cameraman has varied his "shooting" angle invariably. In this manner the interest is centered about the two principals and two sub principals, the chief characters of the story. And this interest is sustained throughout. One situation that may not get by all the censor boards is that in which suggestion is definitely implied through a rose and some sub-titles.

Agnes Ayres is very beautiful and gains the spectators' sympathy effectively as the wife while Jack Holt does splendid work as the husband and author of the famous line which gives the play its title. Walter Hiers is the "humorous touch" and some large slice of it he is. His work is uniformly good. Leah Wyant, as his wife, is suitable. Some of the laughs in connection with Hiers' performance are really worth while and provide a good counter-balance for the more dramatic moments in the latter reels.

Virginia Blaine, a telephone operator, marries the rich Robert Stafford. She is not in love with him at the time but eventually she really falls in love with him and they are very happy until Stafford begins drinking too much and in one of his drunken fits is repulsed by Virginia, who admits that she hates him when he is in this condition. He reminds her of the jewels he has given her and says he bought and paid for her. Later he tries to atone but refuses to promise to stop drinking. They part and are brought together some time later by Virginia's brother-in-law.

Should Please Enough to Warrant Your Playing It

Box Office Analysis for the Exhibitor

You have an already well exploited title to start with in showing "Bought and Paid For" so that you shouldn't have to do a great deal of extra advertising to get them interested. It is the kind of story that appeals to a good many and in some of the neighborhood houses especially it will prove sure-fire. Unlike some of the previous William deMille pictures "Bought and Paid For" is not elaborate in the way of production, so you might tell them that this time the director has given his entire attention to dramatic values and story development.

Play up the Agnes Ayres-Jack Holt combination prominently. They co-star splendidly in this one and of course be sure and say that Walter Hiers provides first rate comedy touches throughout. Catchlines will do if you think they are not sufficiently familiar with the story.

Wholesome Entertainment With a Wealth of Genuine Irish Humor

"COME ON OVER"

Goldwyn

DIRECTOR ..... Alfred Greene
AUTHOR ..... Rupert Hughes
SCENARIO BY ..... Rupert Hughes
CAMERAMAN ..... Wm. O'Connell
AS A WHOLE..... Delightful entertainment that registers laughs, some pathos and humanness
STORY..... More characterization and narrative than a regular story; splendidly portrayed and realistic
DIRECTION..... Very good; brings out humorous touches effectively and has seen to it that nothing Irish has been omitted
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Excellent
PLAYERS..... Colleen Moore lives up to her first name pleasingly with Ralph Graves an agreeable hero; Kate Price and J. Farrell MacDonald splendid types and provide most of the laughs
EXTERIORS ..... Pretty
INTERIORS ..... Correct
DETAIL ..... All right
CHARACTER OF STORY..... An Irish girl surprises her sweetheart by arriving in America unannounced but the surprise is hers when she thinks he loves another
LENGTH OF PRODUCTION..... 5,566 feet

It is doubtful if "Roxy" could have secured anything more thoroughly Irish for his St. Patrick's week program at the Capitol than Rupert Hughes' "Come On Over." It is typical of the race to the very titles, written in brogue, and most of them contain a good deal of humor. They are well written and for the most part consistent, although sometimes they quote the character as saying "I" and then again "me," in referring to the first person.

The picture offers a delightful entertainment and seemed to go over particularly well with the Capitol audience. Rupert Hughes' story is chiefly character development and incident but sufficiently interesting and human to make up for any missing plot or the regulation continuity. He hasn't omitted anything pertaining to Irish customs or mannerisms either in those who have come over or those still in the "auld" country. There is the old lady with her clay pipe and the colleen who shows "the back of her hand" to the lover she thinks has forgotten her. The chosen profession of the young Irish-American is given due prominence in the two policemen sons of Mrs. Morahan, played delightfully and in rare good humor by Kate Price.

Rupert Hughes probably wrote the sub-titles which certainly fit the pictures ideally. One was loudly applauded. Colleen, in a fit of temper because she thinks her sweetheart is in love with another, runs away and is arrested for sitting on a park bench without a hat. She tells the officer she thought it was a free country and the retort that won the audience was, "Shure, ye must be a furriner to remimber the declaration of independence." Another of the many good bits is that in which Mrs. Van Dusen, formerly Katie Carmody, entertains her less cultivated relatives and the would-be "swell" party ends in a reel and jig in which all hands join in, including the old lady of the clap pipe.

Michael Morahan, a witty old fellow with a continual "surprise package" disposition, returns from a visit to his old mother in Ireland, bringing the old lady and Moyna Killilea with him. Moyna's sweetheart, Shane, had come over some time previous to earn enough money to bring Moyna over and marry her. Moyna overhears a conversation which leads her to believe that Shane loves Judy Dugan. Moyna refuses a reconciliation until she learns that the talk had to do with Judy's father taking the pledge so that he can keep a job.

Looks Like One You Can Depend Upon to Go Over

Box Office Analysis for the Exhibitor

Unless you are aware that your clientele is strictly anti-Irish and wouldn't permit themselves to be amused or entertained by the "wit of the Irish" as delightfully portrayed in Rupert Hughes' "Come On Over," you need not worry about them not liking this latest of Goldwyn releases. It is a genuine, wholesome, clean entertainment that cannot help but satisfy them if they want to be satisfied.

You can safely make promises and rest assured that the picture will bear out whatever you say for it. Catchlines would give them an idea of what to expect and a short trailer of some of the more comical bits would be the best advertisement you could have and certainly bring them back to see the entire picture. Tell them it's a sure cure for the blues.

Unconvincing and Fails to Thrill

"THE FOREST KING"

Pacific Film Co.—State Rights

DIRECTOR ..... F. G. Hartman
AUTHOR ..... L. V. Jefferson
SCENARIO BY ..... Not credited
CAMERAMAN ..... Ralph Hawkins
AS A WHOLE.....Only an average offering and mild entertainment. Unconvincing and fails to thrill
STORY.....Presents little that is new in the line of drama or situations
DIRECTION.....Some satisfactory work but fails to keep story from becoming commonplace
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Average
PLAYERS.....Not over strong. L. M. Wells plays leading role
EXTERIORS ..... Good
INTERIORS ..... All right
DETAIL ..... Not enough
CHARACTER OF STORY.....Young fellow fights lumber camp spoilers and wins the poor but good girl
LENGTH OF PRODUCTION.....About 5,000 feet

"The Forest King" is just a plain lumber camp story that has been done many times over. It runs along in a very unconvincing manner and leads up to a climax that fails to thrill. Some good work is done by the cast and the director, but this is not sufficient to lift a commonplace story above the average. The story rambles about so much that the entertainment value of the offering is greatly impaired.

No attempt has been made to leave the beaten path for this type of picture. The usual order of events follow the sequence that you would expect. As soon as the poor girl is introduced you can foresee the ending and your interest falls. Not even the dynamite planted under the floor to blow the hero to atoms at the climax can bring back the interest that is lost in the former reels.

A good deal of footage is used for an incident that is only minor. The girl is shown working in a baking powder factory and as she resists a kiss from the foreman the valuable pearl that hangs from her neck falls into one of the baking powder cans. The girl returns home to her dying father and has not only lost her job but also her pearl, which by the way is almost the size of a camphor ball. Evidently the shipment of baking powder went direct to the north woods and was used to bake the plate of "wheats" for the young hero. By the packer's number he traces the owner of the pearl and leaves the camp in order to return it to her in a manner which will give her funds to care for her dying father. It is in this way that the hero meets the girl and the events have no further bearing upon the story. This is certainly a very indirect way to introduce the hero to the girl.

The lumber camp atmosphere is well indicated and a splendid shot showing the felling of a giant California redwood tree adds to the realism, though is only inserted to give atmosphere and has little to do with the story. L. M. Wells plays the leading role while the two rival girls are played by Dahlia Pears and Lillian Hall.

The story shows how a young man tries to make good as foreman of a camp while the spoilers try to ruin him. They burn the woods and try all means to lessen production. The owner of the land dies and his daughter visits the camp in order to oust the poor girl and her sick father from one of the cabins. Failing in this she employs one of the ruffians to do away with her. But the hero finds the girl in the woods and goes back to camp to fight the rogues.

Only Suitable for a Certain Type of Audience

Box Office Analysis for the Exhibitor

If your people like original stories and novel situations or are in any way critical then this is certainly not the picture for you. Also do not think that because they happen to be fond of lively westerns that they will take to a lumber camp type of offering of a slow moving variety. But there are audiences that are not very particular and will accept this one along with others. In that case you may be able to run it in with the others without any comeback.

If you decide to do this then soft pedal all the way through. Don't make any fuss and keep away from any promises. Use the title and tell them that it is a picture of a struggle for the possession of a lumber camp. Mention also the love interest and one or two of the situations. But do not play it up too much for they will expect too much if you do.

Star in His Usual Role But Story a Bit Weak

William S. Hart in
"TRAVELIN' ON"
Paramount

DIRECTOR ..... Lambert Hillyer
AUTHOR ..... William S. Hart
SCENARIO BY .....Lambert Hillyer
CAMERAMAN ..... Joe August
AS A WHOLE.....Presents star in his usual character but isn't as good a picture as he generally offers
STORY.....Quite slow moving all the way through particularly in first few reels
DIRECTION.....Adequate; should have gotten in more action in the early sequences
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Usually all right
STAR.....Forceful and will please his admirers
SUPPORT.....Satisfactory; Ethel Grey Terry, as the minister's wife, a trifle too composed; customary types
EXTERIORS ..... Plain
INTERIORS ..... Adequate
DETAIL.....Some titles very poor
CHARACTER OF STORY.....Bad man intends kidnapping minister's wife until her belief in God sends him on his way without her
LENGTH OF PRODUCTION.....6,267 feet

Perhaps it is because a little more footage than was necessary has been used in telling the story that "Travelin' On" seems slower and a bit below the average of pictures usually offered by Hart, but this one is not nearly as full of action and sure-fire situations as most of the others. The picture is over six reels and the story, written by Hart, certainly doesn't contain sufficient situations to carry it over five reels.

More action in the early reels was needed to get it off to a better start. As it is too much time is spent in introducing the various characters with numerous titles which make their positions in the story more definite than is necessary and there are also too many close-ups. Throughout Hart has taken more close-ups than he should. Ethel Grey Terry is the heroine of the piece. Her role is fairly unconvincing, although her performance is quite satisfactory. The usual western types, bad men, villains, the dance hall set, etc., are to be found in the picture.

Hart has written much better stories and while he has provided himself with a good part, the others are not strong and so much time is taken to reach an expected climax that most of the punch is lost. A good deal of padding such as the prominence given the monkey and numerous titles that mean very little, help consume the six reels.

The cowboy hero is known as "J. B.," one of those "I get what I want" fellows who neither reads nor writes and trusts nothing that walks on less than four legs. J. B. arrives in Tumble Bluff at a time when McGee, the dominating factor, is doing everything in his power to keep Hi Morton from preaching the gospel in the vicinity. The press sheet synopsis indicates that McGee recognizes Morton as a former partner in a crime and won't trust him. This is not made clear in the picture. McGee just appears to be looking for trouble. He promises Morton's wife he will not bother her husband if— By this time J. B. has given McGee and his crowd sufficient cause to fear him. J. B. interrupts McGee's plan to kidnap Mrs. Morton because he wants her himself. How Morton completes the building of his church and J. B. rides out of town without the woman he wants concludes it.

Will Go Over Where Star Has a Following

Box Office Analysis for the Exhibitor

For the regular Hart fans "Travelin' On" will do very well and they will like him in this probably as well as in any of the others. Perhaps they will want a little more action but this won't make a great deal of difference as long as they are satisfied with the star and his role of J. B. His work is up to the usual standard and he does some "fancy" shooting that they will like.

"Travelin' On" is said to be the star's last picture, or at least the last one which Paramount will release unless a new contract is made and Hart starts in on new pictures. All you will need to bring them in will be the star's name and you know pretty well whether they'll respond from past performances.

State Rights Offering Has Nice Atmosphere and Fair Action

Apfel Productions, Inc., presents
"THE MAN WHO PAID"
Producers Security Corp.—State Rights

DIRECTOR ..... Oscar Apfel
AUTHOR ..... Marion Brooks
SCENARIO BY ..... Marion Brooks
CAMERAMAN ..... Alfred Gondolfi
AS A WHOLE.....Average offering with nice out-of-doors atmosphere and fairly good action
STORY.....Not especially original but with some rather effective audience appeal
DIRECTION.....Varies; sometimes good and again poor; occasionally quite uneven
PHOTOGRAPHY ..... Usually all right
LIGHTINGS ..... Fair
PLAYERS.....Wilfred Lytell does adequate work; Norma Shearer real pretty and gives splendid performance; Fred C. Jones satisfactory villain
EXTERIORS ..... Attractive
INTERIORS ..... Suffice
DETAIL ..... Faulty
CHARACTER OF STORY.....Trading post factor and brother rescue former's wife from trapper who kidnapped her
LENGTH OF PRODUCTION.....4,950 feet

"The Man Who Paid" is about an average picture if for no other reason than that the same type story has been done several times before and the Apfel production, while quite satisfactory, does not make the picture unusual nor distinguish it from any similar productions that have preceded it. A thoroughly pleasing out-of-doors atmosphere is one of the outstanding features. Very attractive backgrounds have been selected, one point toward audience appeal. They always like pretty locations.

Marion Brooks' story doesn't contain any new situations with perhaps one exception. There is a rather good heart interest brought out in the trading post factor's wife and her love for her husband and their little daughter. Otherwise it is the familiar French-trapper, in love with the factor's wife, who kidnaps her, with the usual climax in which the couple are reunited and the villain dies. Apfel injects some good action at times but his direction is occasionally quite choppy. There are obvious signs of a bad continuity at frequent intervals. Attention to detail is also not the best. For about the first two reels the young wife wears no wedding ring and again when she upsets in a canoe a close-up immediately following shows her to be as dry as she was before she fell in the water, with her pretty bobbed hair as fresh as ever.

The cutting is very bad at times and should be remedied, if possible, before the film is sent out for distribution. And the tinting also is inconsistent. The scene will be running along in sepia and for no reason at all change to black and white. This is a frequent occurrence and there is one bit that they have neglected to tint altogether, where the husband is rushing to his wife's rescue. It is supposed to be night, but the exterior shots are all bright sunlight.

Wilfred Lytell is a suitable hero and the supporting cast as a whole does good work. Norma Shearer, apparently a newcomer, looks like a good bet. She is very pretty, photographs excellently and shows considerable ability from what she has to do here.

Thornton, a trading post factor, confesses to his wife, Jeanne, that he had served a prison term for a theft he did not commit. She forgives him and they are happy until Duclos, a trapper, in love with Jeanne, kidnaps her and steals Thornton's claim on a silver mine. How Thornton and his brother rescue Jeanne and Duclos is killed by a guide he tried to kill completes the story.

Will Have a Much Better Chance Wit h Improvements That Can Be Made

Box Office Analysis for the Exhibitor

Some picturegoers have a special liking for stories that have to do with the woods and the type of story offered in "The Man Who Paid." The film can be greatly improved by more careful cutting, certain changes in sub-titles and particularly does it need going over with regard to tinting, unless, of course, the print used for the private showing was not completed.

Talk about the atmosphere and you have a pretty new heroine to get them interested in. Norma Shearer is real pretty and quite likely to gain their admiration from her appearance in this. Wilfred Lytell is more or less known and you might use his name. Stills in the lobby and catchlines with the title, which is a pretty good one, should be used.

The Inside Story

Wid Gunning wrote some thoughts on the motion picture industry many months ago which we published in booklet form under the title "JUDGMENT."

Every time we glance over a copy of this booklet we seem to feel that it was written only yesterday—for it treats of the fundamentals of this industry so clearly and logically that it can be applied to each day's news developments and give you the inside story.

We wish that every exhibitor in America had a copy of "JUDGMENT." And while the available edition is limited, we will be pleased to send a copy to any exhibitor who requests it.

"JUDGMENT" takes you behind the scenes of picture-making, with Wid Gunning as a guide. And once you have been "behind the scenes" you will realize fully what it means to look forward to having Wid Gunning as YOUR PARTNER next year and to have Wid Gunning supervising the making of YOUR PICTURES.

You will know, and we are as certain of this as we are of day and night, why the twelve specials that Wid Gunning will make next year in association with three great directors will be THE specials of the year.

Here are some illuminating extracts from "JUDGMENT":

"It is hard to understand a method which would force directors to produce picture after picture which they considered rotten before they started. And yet, the big corporations have proceeded to do that year after year. The executives in charge have generally forced the issue because they considered the directors a lot of over-paid nuts who should be told what to do instead of consulted with."

"Exhibitors frequently wonder why they get so many bad pictures from corporations which should know better. The answer is, that those corporations are driven relentlessly by a gentleman who, to them, looks worse than a Russian Bolshevik, and his name is Overhead."

"The fault with machine-made product has always been the lack of capable judgment and the failure to understand the sincerity of the creator, who can only do his best work with something he believes in."

"Story after story is forced into production despite the protests of the director, who is ordered, mind you, 'ordered' to produce it. Rarely indeed is there any genuine coordination in the matter of allowing the director doing a particular type of production to work on a certain story. The order of events has been for years that a certain number of stories have been bought by somebody, and as each director finished with his last production he was handed one of these 'things' with instructions to make it; and when he protested he was called, in plain language, a temperamental nut."

Send for your copy of "JUDGMENT" today.

It will equip you, better than ever, to understand what it will mean to have Wid Gunning as YOUR PARTNER in the Direct Booking and Profit Sharing Plan.

We are not selling the Direct Booking and Profit Sharing Plan yet, but as only the FIRST to apply will be able to share in the profits the tip is—Write today to

Wid

1540 BROADWAY NEW YORK CITY

Telephone Bryant 4364

Fair Comedy That Starts Off Better Than It Finishes

Eileen Percy in
"ELOPE IF YOU MUST"
Fox

DIRECTOR ..... C. R. Wallace
AUTHOR ..... E. J. Rath
SCENARIO BY ..... Joseph Poland
CAMERAMAN ..... Otto Brautigam
AS A WHOLE.....Starts off as interesting farce comedy but ends up in dizzy chase with a slap-stick finish
STORY.....Might have sufficed for a two-reeler but certainly lacks situations for a feature
DIRECTION.....Probably did the best that could be done with material; too much in and out stuff
PHOTORAPHY ..... All right
LIGHTINGS ..... Average
STAR ..... Satisfactory
SUPPORT ..... Ordinary
EXTERIORS ..... All right
INTERIORS ..... Of the usual order
DETAIL.....Looks like Ralph Spence titles
CHARACTER OF STORY.....Chorus girl out of work earns $10,000 by getting a girl to marry the man of her father's choice
LENGTH OF PRODUCTION.....5,995 feet

They seem to be still having trouble securing the proper stories for Eileen Percy. The trouble is that practically everything they pick for her is not nearly strong enough to hold out for five reels and again in "Elope If You Must" the same fault holds true. The story would have sufficed well enough for a two reel comedy but to get it out to feature length it has been necessary to pad it, prolong sequences until they lose about all of the comedy value they may have had and then there is such a continual change of scenes, a shot of this and a shot of that that it becomes not only monotonous but dizzying.

The picture starts out in fine style, gets the interest right off and looks as though it is going to prove a pleasing comedy number. An actress and her actor sweetie are trying to "beat" their fare on a train when a gentleman comes to the rescue and pays their fare on condition that they help him marry his daughter to the man of his choice and not the choice of his wife. It's a good start and until they introduce some by-plot in the way of bomb-throwers it holds up splendidly.

But from this point on the chase business commences with the players apparently playing a game of checkers. They're here, they're there, all in such rapid succession that it is hard to follow them, much less keep interested. The ending is reached in slap-stick fashion with a general mussing up of both players and sets while the heroine calmly collects the check after having married the daughter off as per order.

Nancy Moors is bound she will collect the check Mr. Magruder has agreed to pay her if she will see to it that his daughter, Elizabeth, marries Holt, the man of his choice, and not Willie Weems, favored by Mrs. Magruder. Weems and Elizabeth decide to elope and this is where Nancy's strenuous work begins. Jazz Hennessy, Nancy's sweetheart, kidnaps Willie in an effort to discourage Elizabeth.

Meanwhile Nancy locates Elizabeth at the hotel and they have difficulty eluding detectives who take them for bomb-throwers they are looking for. There are many other obstacles that present themselves until finally Nancy succeeds in locking Willie in the attic of Elizabeth's home while she talks the girl into marrying Holt. The ceremony is performed just as the mother and father come in. Nancy gets her check and marries Jazz.

HOUSMAN COMEDIES, Inc.
Herbert L. Steiner, Pres.

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Directed by Alan Crosland

114 WEST 44th STREET NEW YORK CITY

It Depends Largely Upon How Easily They Are Satisfied

Box Office Analysis for the Exhibitor

Eileen Percy in
"ELOPE IF YOU MUST"
Fox

This will do very well if your folks like pictures that jump along at a good pace, no matter just how good the story is. With some it will be well received, but if they are at all critical they will soon realize that there isn't enough story to carry it through to feature length. If they like farce comedy and don't object to some slap stick being included, so much the better.

You can tell them Eileen Percy is kept pretty busy trying to win the $10,000 and catchlines will do nicely to attract attention. Say: "How would you like to earn $10,000? Eileen Percy does it in a very unusual way in her latest Fox production, 'Elope If You Must.'" Or, "Do you believe in elopements? Eileen Percy does. It brought her $10,000. See her latest picture, 'Elope If You Must,' and you'll know why."

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Fair Entertainment for Those Who Don't Mind Improbabilities

Mabel Ballin in
"OTHER WOMEN'S CLOTHES"
Hugo Ballin Prod.—Hodkinson

DIRECTOR ..... Hugo Ballin
AUTHOR ..... Ethel Donoher
SCENARIO BY .....Not credited
CAMERAMAN ..... J. Diamond
AS A WHOLE.....A good production but mediocre story keeps picture from rising above the average
STORY.....Highly improbable situations and melodramatic climax with coincidence the means of a happy ending
DIRECTION.....Some very effective touches and always provides artistic surroundings
PHOTOGRAPHY ..... Good
LIGHTINGS .....Generally good; sometimes unusual
STAR.....Shows an improvement in her acting but doesn't always dress becomingly
SUPPORT.....Aggie LaField offers a good character bit; Raymond Bloomer little more than a good looking hero; Crauford Kent a convincing villain
EXTERIORS ..... Few
INTERIORS ..... Quite artistic
DETAIL ..... Suffices
CHARACTER OF STORY.....Rich young man arranges false legacy for poor girl to satisfy his theory that money cannot buy happiness
LENGTH OF PRODUCTION.....5,400 feet

Hugo Ballin has done splendid things in the way of production, providing artistic settings, a good cast and many individually good directorial touches, but his effort was severely handicapped by a story which, while it will please those with unlimited imaginations as well as those who don't mind very prominent improbabilities, is of genuine "movie" manufacture and not at all capable of fulfilling the desires of those seeking new situations and unusual twists.

The continuity is good and the direction smooth all the way through so that the interest is well sustained. Mabel Ballin shows a great improvement in her acting and is quite pleasing in the role of the young actress who believes her sudden inheritance the result of an old lady's will. She has overcome a habit she had of gazing skyward and knitting her brows too often. In view of the title and the suggestion that it carries, it is likely that folks will expect to see an array of pretty costumes. They are apt to be disappointed because even Miss Ballin's gowns aren't as attractive nor becoming as they might be. Aggie LaField as a "wise" young Jewish girl offers a realistic characterization and probably the outstanding performance of the supporting cast. Crauford Kent does well as the villain and Raymond Bloomer is a good looking hero but his part is rather small.

With regard to the story, adapted from Ethel Donoher's "The Luxury Tax," perhaps it is not improbable that the heroine should accept the false legacy without suspicion and proceed to enjoy the luxuries it brought her and also it may be plausible that her best friends should doubt the source of her income, but just how this state of affairs could develop and survive as long as it does is not without inconsistencies. A melodramatic climax which incorporates a fire and a fair enough thrill which was seen in one of the recent news weeklies, is followed by a very unlikely coincidence which brings about the happy ending.

The wealthy Barker Garrison wagered with Rupert Lewis that money could not buy happiness. To test his theory he arranges to give a small fortune to Jacqueline Lee, who understands it has been left to her. Years later when she discovers the truth she goes away. Garrison searches all over the world for her and finally returns to New York where his automobile runs over her, thereby bringing about the happy reunion.

May Please the Average Audience

Box Office Analysis for the Exhibitor

You can most likely give average satisfaction with "Other Women's Clothes" and with audiences that favor stories of this type it will go very well. There are those whose vivid imaginations and love for just such material and situations as contained in this story will welcome Ethel Donoher's story and the first rate production given it by Hugo Ballin.

Catchlines ought to serve nicely to interest them. Say: "What would you do if you had lived in fine style for several years upon money you thought had been willed to you, and then suddenly you were told that a certain man had been providing the money. It happens in 'Other Women's Clothes,' Hugo Ballin's latest production starring Mabel Ballin." If they want a thrill talk about the ride on a speeding fire engine.

INDEPENDENT FEATURES

Release Date		Footage	Reviewed
ARROW FILM CORP.			
	Ten Nights in a Bar Room	8,000	1- 8-22
	The Innocent Cheat	5,000	———
	Cham Lightning	5,000	———
ASTA FILMS, INC.			
	Hamlet (Asta Nielsen)	9,500	11-13-21
ASSOCIATED PHOTOPLAYS			
	The Wolverine (Helen Gibson)	5,000	———
	Crossing Trails (Pete Morrison)	5,000	———
	Ghost City (Helen Holmes)	5,000	2-26-22
AYWON FILM CORP.			
	The Better Man (Snowy Baker)	5,000	11-13-21
	Western Firebrands (Big Boy Williams)	5,000	11-13-21
	Fidelity (All Star)	5,000	———
	Across the Border (Big Boy Williams)	5,000	1-29-22
HENRY BOLLMAN			
	Once Upon a Time	4,700	1- 1-22
DAVID BUTLER PROD.			
	Making the Grade	5,000	1- 8-22
C. B. C. FILM SALES CORP.			
	Life's Greatest Question (Roy Stewrt)	5,800	———
Art Brand Prod.			
	The Fatal Marriage	5,000	———
COMMONWEALTH PICTURES CORP.			
	The Hidden Light	5,000	———
GEORGE KLEINE			
	Julius Caesar	5,748	2-12-22
DONOVAN MILO PROD.			
	Silas Marner	7,000	12-11-21
EQUITY PICTURES CORP.			
	What No Man Knows (Clara Kimball Young)	6,274	12-25-21
	Where Is My Wandering Boy Tonight	7,000	2- 5-22
EXCEPTIONAL PICTURES			
	His Nibs (Chic Sales)	4,951	———
FEDERATION FILM CO.			
	The New Disciple	6,365	12-25-21
FIDELITY PICTURES CORP.			
	The Married Virgin (Vera Sisson)	6,000	———
	Frivolous Wives (Kathleen Kirkman)	6,000	———
	Love's Flame (Thomas J. Carrigan)	5,000	———
	The Fighting Kentuckians	5,000	———
THE FILM MARKET, INC.			
	The Supreme Passion	6,000	———
	The Ne'er-Do-Well	7,000	———
	The House Without Children	7,000	———
	The Spoilers	9,000	———
GAUMONT			
	Temporary Wife	5,400	———
	Fall of a Saint (Josephine Earle)	5,300	———
	Out of the Darkness (Gertrude McCoy)	5,900	———
	Infatuation of Youth	5,400	———
	Branded (Josephine Erale)	5,200	———
	The Thinker	5,100	———
	In the Clutches of the Hindoo (Serial) 10 Episodes		———
GEO. H. HAMILTON			
	Give Me My Son	5,000	2-19-22
HEPWORTH PRODUCTIONS			
	John Forest Finds Himself	5,000	12-11-21
HOWELLS SALES CO., INC.			
	Vendetta (Pola Negri)	5,800	12-25-21
J. W. FILM CORP.			
	Should a Wife Work (Edith Stockton)	6,800	2- 5-22
J. W. MARTIN			
	Determination	10,000	———
PACIFIC FILM CO.			
	Girl From Rocky Point	5,060	3- 5-22
	False Brands	4,314	3- 5-22
PHOTO PRODUCTS EXPORT			
	Blanchette	5,800	11- 6-21
PLYMOUTH FILM CORP.			
	A Maker of Men	5,000	11-13-21
PRIMEX FILMS			
	The Lonely Trail (Fred K. Beauvais)	3,000	1-15-22
PRODUCERS SECURITY CORP.			
	Squire Phin (Maclyn Arbuckle)	5,000	———
	The Soul of Man	6,000	———
	The Right Way	6,000	———
	Welcome to Our City (Maclyn Arbuckle)	5,000	———
	Mr. Bingle	5,000	———
	Mr. Potter of Texas	6,000	———
	Trail of the Law	5,000	———
	The Bootleggers	5,000	———
	The Man Who Paid	5,000	———
REXFILM CO.			
	Shattered	5,000	11-20-21
SECOND NATIONAL PICT. CORP.			
	David and Jonathan	4,800	———
	Her Story	5,000	———
	The Night Riders	5,000	———
	Brenda's Heritage	5,000	———

Release Date		Footage	Reviewed
TRI-STAR PICTURES CO.			
	Fruits of Passion (Alice Mann & Donald Hall)	5,000	———
	Water Lily (Alice Mann & Donald Hall)	5,000	———
	Dazzling Miss Davidson (Marjorie Rambeau)	5,000	———
	How a Woman Loves (Marjorie Rambeau)	5,000	———
	She Paid (Marjorie Rambeau)	5,000	———
	Mrs. Belfame (Nance O'Neil)	5,000	———
WARNER BROS.			
	Ashamed of Parents	5,000	12-18-21
	School Days (Wesley Barrie)	8,000	12- 4-21

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.
Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.
Alt & Howell Comedies (12 2-reels), Pure and Simple (2 reels), Liquorish Lips (2 reels).

ARROW FILM CORP.
Tex Detective Series.
Arrow-Hank Mann Comedies: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Pines, The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Flat, His Wife Jimmy.
Ardath XLNT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force.
Serials: Thunderbilt Jack (Jack Hoxie), 15 episodes.

AYCIE PICTURES CORP.
Success Series: 15 Westerns (each 2 reels).

AYWON FILM CORP.
Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES
Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).
Hall Room Boy Comedies.

CELEBRATED PLAYERS
Gump (1 reel each).
Celebrated Comedies (1 reel each).

DOMINANT PICTURES, INC.
Western Star Dramas (2 reels).

EXPORT AND IMPORT FILM CO.
Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.

FEDERATED FILM EXCHANGE
Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Gloom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

FILM MARKET, INC.
Jimmy Callahan, 12 2-reels.

GAUMONT COMPANY
News (every Tuesday); Graphic (every Friday).
Serials: In the Clutches of the Hindoo (19,089 feet), 10 episodes.

HERALD PRODUCTIONS, INC.
Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.
Norma Talmadge Reissues (fourteen) (each 2 reels).

JOAN FILM SALES CO.
Invisible Ray Series: Ruth Clifford and Jack Sheril (15 episodes) 31,000 feet); (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero.

PINNACLE COMEDIES
(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's Dream, Shimmy Isle.

PLYMOUTH PICTURES
Series of 5 two-reel Mrs. Roscoe Arbuckle Comedies
Series of 12 one-reel Denver Dixon Comedies

PACIFIC FILM COMPANY
White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel).
Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels).
Vernon Dent Comedies: One-a-week (1 reel).

PIONEER FILM CORP.
The Facts and Follies Series (1 reel)
Luke McLuke's Film-Osophy, each ½ reel.
The Sonny Series, each 2 reels.
Serial—The Hope Diamond Mystery (15 episodes).

PRODUCERS SECURITY CORPORATION

Irving Cummings Series	2,000	———
Cissy Fitzgerald	2,000	———

Some Short Reels

"Quaint Denizens of the Bronx Zoo"—Kineto Review

Type of production.....1 reel animal study

Besides some interesting shots of queer little animals in the zoo, which include a baby Red Howler and a Macaque from India, this number of the review contains a very interesting animal fable recorded by Raymond L. Ditmars. A little story is woven around "The Grasshopper and the Ant," and the roles are played by the real insects. The story shows how some of the animals prepare for a "rainy day," while others like the grasshopper are destroyed with the first blast of winter. The ant, highly magnified, sits on a twig and lectures the grasshopper. He shows him how the bees lay away their honey and seal the cells, and how the ants built their hill with its thousand underground galleries. Then the ant takes you down to the water's edge and shows you how the beaver builds his home of logs and mud. The entire process of construction is shown from start to finish in a wonderful series of photographic shots. The house is built in shallow water, but after it is completed the beaver will construct a dam so that the water will rise up and cover the entrance to his dwelling. The deep water protects him from his enemies. The photography is excellent and the entire study is one of the best animal reels of the season. This should please on any program.

"Noah's Ark"—Sacred Films, Inc.

Type of production.....1 reel Bible subject

Just what the purpose of this film may be is not clearly defined in the offering as presented. The intention of it is certainly not conveyed in the pictures. The introductory title quotes from the Bible with reference to God's command to Noah. There follows scenes populated by people dressed in flowing robes and running about meaninglessly. A flash of the people and other sub-title quotations follow. The reel has no entertainment value, but might readily serve for religious purposes.

"Torchy and Orange Blossoms"—Johnny Hines—Educational

Type of production.....2 reel comedy

Johnny Hines gets off some very good comedy business in this comedy but continuity is not as smooth as in some of his former productions. The gags are good and the entire picture is made of these stunts, though they have nothing to do with each other. In the first part of the picture Johnny shoots crap with the boys, but along comes a dog and swallows the bones. They hurry him into an X-ray parlor and read the dice in the dog's stomach. Then Torchy takes a job in a barber shop where he gives a man an egg shampoo and mistakes a charlotte russe for the shaving mug. The second part of the comedy has to do with a girl in a boarding school and Johnny's friend who is very anxious to marry the girl. But just as the knot is about to be tied the marriage license blows out of the window and lands in a barrel of flour on its way to the baker. Johnny follows on, takes a job in the bakery and cuts up the bread. An electric fan turned upon some loose flour makes everything white even the colored people working in the bakery. At last when Johnny has found the license he discovers that the bride and groom have been landed in jail, but the police captain tells him that if he wants to visit them he must go out and get himself arrested. This he attempts to do, but everything that he tries only turns out for the good. In the end he succeeds and lands himself behind the bars. The wedding between his friend and the girl ends this fairly amusing comedy. The action is snappy and the gags will get quite a few laughs.

"The Yellow Girl"—Vitagraph

Type of production.....1 reel novelty

A one reel novelty film called "The Yellow Girl," is to be presented by Vitagraph and featuring Corinne Griffith. There is a slight story, but the outstanding feature of the reel is the black and white settings which are used throughout. Various combinations of black and white are used both in the decorating of sets and the costumes of the players. Checker borders, black backgrounds with white relief and vice versa make up some of the variations. As a novelty the film will do very nicely. The story has to do with an artist who receives a large check from one of his patrons thereby enabling him to marry the girl in the portrait, Corinne Griffith.

"Vistas of the Holy Land"—Kineto Review

Type of production.....1 reel travel

"Vistas of the Holy Land" is a very timely little reel and will make a good filler for an Easter program. As the title suggests, the reel is composed of views taken in and about the Holy Land. You see the plains of Jericho, the River Jordan, the Dead Sea, the Mountains of Moab, the walls of Jerusalem and the Tower of David. Besides this, natives of many nationalities are shown in picturesque costumes. The Wailing Wall and the Temple of Solomon are also included. The final shots are taken in the Garden of Gethsemane, where Christ is supposed to have met His Disciples on the eve of the Crucifixion. The garden is now tended by Franciscan Monks. The entire reel is filled with religious subject matter and will be well received for Easter week.

"The Trail of the Wolf"—Universal

Type of production.....2 reel western

"The Trail of the Wolf" is a typical Canadian Northwestern with the hero in the uniform of the Royal Mounted Police. The girl is the daughter of the owner of the trading post, and the bad man is a French Canadian outlaw and leader of the band of fur smugglers. Percy Pembroke takes the part of the Mounted Police and does some splendid riding in the climax scenes. Laura LaPlante takes the part of the girl and Mack V. Wright does a satisfactory bad man and records some good action in the fight scenes. The first reel opens with a snappy bit of action and things are kept moving right along. The situations develop in the regulation manner and the rogue is traced through a note that he wrote to the girl in order to lure her away from her home. A well directed chase follows and leads up to a satisfactory ending. If your people like the regulation Canadian Northwestern they will find "The Trail of the Wolf" satisfying.

Short Reels

"How to Grow Thin"—Anderson—Educational

Type of production.....1 reel hygiene

For fat people there is a good lesson in this little picture. Mrs. Gobler determines to reduce her waist line and accordingly goes to an expert and gets the following advice: "The enemies of beauty are pork, candy, white bread and potatoes." Besides this she is instructed in the alcohol rub and "the tummy twist." Her skeptical husband watches her do these exercises and laughs, but at the end of five months the scales show a reduction of thirty pounds. Then she asks the doctor if it is permanent but he replies: "No lady, neither is a bath." This single reel has an educational value and will appeal to those in your audience who are abnormally fat and in the middle years of life.

"Hôt Off the Press"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard plays the part of the janitor in the newspaper plant. He washes the windows, oils the presses and gets into trouble with the managing editor. In a little encounter in the shop "Snub" wrinkles the foreman's white coat. To repair the damage he offers to iron the jacket and runs it through the presses. It comes out smooth and flat, but has the latest news printed on the back. A reward is issued for the return of some missing jewels, and this provides most of the action and the comedy business. Some funny situations lead "Snub" on to the trail of the jewels, which he not only saves, but at the same time also secures a "scoop" for the newspaper. Several very clever gags are included in this amusing single reel comedy. "Snub" Pollard is funny and will get a good many laughs.

"By Ways of Sport"—Jack Eaton—Goldwyn

Type of production.....One reel sport pictorial

Most of this shows water shots and sporty happenings down Miami Beach. But there are a lot of other interesting sport pictorial happenings off the natural highways. That's where the title comes from. There are shots showing the playing of the Cuban national game, which is something like handball, only that there is betting on the individual players, and the betting becomes very exciting. There are other shots of quoit throwing and horseshoe throwing, and the finish showing the water sports at Miami Beach are very interesting. A good reel all around and very interesting. Particularly good for high class houses.

"The Farmer and the Ostrich"—Aesop's Fables—Educational

Type of production.....1 reel cartoon

Here is another one of Paul Terry's, and it is just as funny as ever. Terry deserves a good deal of credit for maintaining a high level of humor in his cartoons and keeping it up week in and week out. One a week is no easy task. In his latest "The Farmer and the Ostrich" the moral—"Hospitality is a virtue which should be exercised wisely,"—is drawn through the action of some very funny animals. Thomas Cat, the old reliable, opens the cartoon with a little scene of ash-can cafeteria. But the cat surely marvels at the digestive powers of Billy Goat. Old shoes, tomato cans and broken bottles are only "snacks" to the goat. But then along comes Leary Ostrich and makes the goat's appetite look like a fifteen cent lunch at Childs. He stops at nothing. He not only eats, but drinks up the home brew and swallows the still, coil and all. Little is left of the farm when the Ostrich gets through. Each time the ostrich swallows something your house will laugh. Some of the shots in this cartoon are very funny and the animation will please everyone.

Pathe Review No. 148

Type of production.....1 reel magazine

Deep sea fishing in the West Indies is featured in this number of Pathe Review. Lord Waldorf Astor and a party of fishermen are shown on their launch landing some big fighting fish. The section was produced by E. F. Warner of "Field and Stream," and contains some thrilling moments. The industrial chapter deals with the weaving of silk and various processes of silk manufacture. The travel section takes you up into Canada and reviews the old historic battlegrounds along the border. The colored section illustrates some quaint scenes in some little towns of Alsace. Some shots of the Provincetown Art Colony are also included in this average number of the Review.

"Friday, the Thirteenth"—Star—Universal

Type of production.....2 reel comedy

Absentminded Hubby manages to get into a good deal of trouble in "Friday, the Thirteenth." By mistake his umbrella is taken by a lady and he follows her through the park in an attempt to get it back. He almost has it when her big sweetheart steps into the scene. Hubby manages to return to his wife and tell her about his adventure, but she explains to him that things might have been much worse if he had gone out the following day which was Friday the thirteenth. Hubby then jumps into bed and leaves orders not to be awakened until the fourteenth. Eddie Boland plays the part of the Hubby and Gertrude Olmstead appears as the wife. The gags are quite tame and will only bring a mild joy to the audience.

"Fluff to Stuff"—Kineto Review No. 152

Type of production.....1 reel industrial

The story of cotton from start to finish is the subject of this well photographed and interesting reel. Down in the South where the cotton fields yield three-quarters of the world's supply the little bursting balls of fluff are gathered by the darkies. At the cotton gin a pneumatic tube sucks up the product and carries it through to the hydraulic press where it is bound in bales. The bales then change hands several times before they are again compressed and squeezed down to "high density" and placed in storage. At the mill the cotton is loosened and spun into threads which in turn are woven into cloth. Spindles and weaving machines are shown in many close-ups. The reel is educational as well as entertaining and should please a large majority.

"West is West"—Sunshine Comedy—Fox

Type of production.....2 reel comedy

This is one of the wild west comedies of the burlesque type in which a tenderfoot is put through a test to cure his cowboy fever. The picture is a fair comedy of its kind. Much of the hokum is very old but there are a few new touches and some good laughs although they are not continuous all the way through. Harry Depp as the hero of the story is shown playing cowboy in his father's home. He rides a wooden horse, shoots at the pictures on the wall and generally manages to picture himself on a ranch. How the father plans to cure him by sending him to a western town and having the town bad men make it hot for him concludes the second reel.

Advertising is the education of the public as to who you are, where you are, and what you have to offer in the way of skill, talent or commodity. The only man who should not advertise is the man who has nothing to offer the world in the way of commodity or service.

—Elbert Hubbard

The Answer Is

POLICE CALLED TO PRESERVE ORDER

LINES THREE DEEP—MANAGER TELLS CUSTOMERS TO GO HOME—CROWDS STAMPEDE THEATRE TO SEE THE SEASON'S MOST JOYFUL TRIUMPH

Wesley Barry

By arrangement with Marshall Neilan

in Gus Edwards'

"SCHOOL DAYS"

27 on [illegible] Bel[illegible] [illegible]rst.
148 Port avenue, Ly[illegible]

"SCHOOL DAYS" ATTRACTS RECORD CROWD.

Crowds of children clamoring for entrance to the Newark Theater this morning to see "School Days" were so jammed and so insistent that police had to be called to preserve order. The line extended three deep for more than a block, and Manager Krast was driven to the extremity of asking his customers to go home and come back later.

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WA[illegible]ER BROS.
1600 BROADWAY, N.Y.

PRODUCED BY
HARRY RAPF

DIRECTED BY
WILLIAM NIGH

The BRADSTREET of FILMDOM

THE Film DAILY

FORMERLY Wid's

The RECOGNIZED AUTHORITY

VOL. XIX NO. 82 Sunday, March 26, 1922 Price 25 Cents

A Credit to the Best Houses in the World!

UNIVERSAL'S GREAT CONTINUED FEATURE

The Truth About News Reels - - -

You exhibitors who were present ten years ago when the news reel made its first appearance remember the persistency with which producers forced scenes of ship launchings, baby parades and other such subjects into each issue. Week after week, month after month, and year after year news reel producers continued to feature these same subjects — baby parades, ship launchings, etc. Even now the majority of news reels show week after week these same listless subjects. For lack of REAL news they find it necessary. Not so one producer. A short time ago Lewis J. Selznick decided that after ten years of stand-stillness in the news reel field, improvements were in order. He decided to mould his news reel after the fashion of the successful newspaper, publishing real, honest-to-God news only. That's why Selznick News stands superior to all other news reels—because it publishes NEWS while its contemporaries continue to publish views of the same old parades and ship launchings. That's why Selznick News unquestionably is the World's Greatest News Reel.

THE Film DAILY
The RECOGNIZED AUTHORITY
of FILMDOM
FORMERLY Wid's DAILY

Vol. XIX No. 82 Sunday, March 26, 1922 Price 25c

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News of the Week in Headlines

Monday

Thomas H. Ince and Mack Sennett understood to be dickering with Hiram Abrams on distributing proposition.

Pola Negri starts work for E. F. A. Joe May and Dimitri Buchowetzki at work on new pictures.

Tuesday

Allied Artists to be formed by original "Big Four" to handle all productions of outside affiliations.

Elsie Ferguson to again produce for Famous Players. Some interesting productions for new season planned.

Many entries expected in spring golf tournament, tentatively scheduled for May.

Wednesday

First National-Goldwyn deal in hands of lawyers. Holding company may be formed.

Exhibitors' Fund, a Los Angeles unit, making advertising reels. Features to be handled later. W. H. Clune and C. C. Craig interested.

Virginia censor board named.

Pauline Frederick to work on co-operative basis for R-C Pictures.

Thursday

Will H. Hays addresses advertising men on humanizing post office. Remarks may indicate ideas on film improvements.

Twenty state righters form producing-distributing alliance with Graphic Film.

Eugene O'Brien completes Selznick contract. No renewal.

N. A. M. P. I. to discuss means of thwarting film thefts in China.

Friday

"Orphans of the Storm" held up in London. Fox holds foreign rights.

Charles R. Rogers to handle R-C product in metropolitan district. Resigns as general manager of distribution.

Chicago exchanges deny having cut Illinois rentals, as M. P. T. O. there previously claimed.

With return of Ben Blumenthal, status of Samuel Rachmann in Hamilton Theatrical Corp. expected to change.

Saturday

M. P. P. D. A. to hold annual meeting Monday.

Petition in bankruptcy filed against Pioneer.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Sicilian Vendetta Theme of Latest Rex Beach Story

Whitman Bennett presents
"FAIR LADY"
United Artists Corp.

DIRECTOR ..... Kenneth Webb
AUTHOR ..... Rex Beach
SCENARIO BY ..... Dorothy Farnum
CAMERAMEN.....Harry Stradling and Edward Paul
AS A WHOLE.....Interesting story with vendetta theme that will hold them unless they are very observing and sense the ending
STORY.....From Rex Beach's "The Net"; not at all the sort of story you would associate with his name
DIRECTION.....Satisfactory for the most part; works up good pitch of excitement in climax
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Good
PLAYERS.....Betty Blythe does good work as well as Robert Elliott and Thurston Hall, hero and villain respectively
EXTERIORS ..... Few
INTERIORS ..... Correct
DETAIL ..... Suffices
CHARACTER OF STORY.....Italian girl swears to avenge the death of her fiance, coming to America where the assassin is eventually stabbed
LENGTH OF PRODUCTION.....6,400 feet

There is one very bad give-away in this picture that will be detected by anyone that is at all observing. And for those who catch it, it not only discloses the ending long before it is reached but also lessens the interest in the incidents leading up to the conclusion. The identity of the writer of threatening notes received by Countess Margherita before her coming marriage to Count Martinello is kept a mystery. The spectator does not know who it is except that he signs himself Cardi and wears an unusually large ring which bears a certain insignia which he stamps upon each missive.

The second time Thurston Hall, in the eventually disclosed role of villain, appears in the scene he wears a conspicuous ring that immediately hints that he is Cardi. Other than this ring there is nothing that would indicate any suspicion connecting the names of Caesar Maruffi (played by Hall) and that of the notorious Cardi. With this one exception the direction is thoroughly satisfactory and the climax contains a rather good thrill in the fulfillment of the vendetta. The mob scenes are well done and bring the action up to quite a pitch of excitement.

"Fair Lady" is very different from anything else Rex Beach has written and not at all the sort that folks will likely think it to be in view of his usual out-of-doors atmosphere. Betty Blythe is a stately and pleasing Countess while Thurston Hall and Robert Elliott are well suited to their roles. Gladys Hulette becomes a blonde for the occasion and adds a comedy touch here and there. Macey Harlam is a countryman who incites his fellowmen to see that justice is satisfied and Cardi punished.

Margherita continues preparations for her marriage to Martinello regardless of threatening notes received from an unknown jealous suitor who signs himself "Cardi." When Martinello is slain on the day set for the ceremony, Margherita swears the vendetta. She refuses the consolation of Norvin Blake, who was with her fiance at the time of the attack. Some time later, in America, Margherita and Blake meet again.

Blake is assisting the New Orleans district attorney locate the now notorious Cardi. Maruffi, a prominent Italian citizen, is attentive to Margherita. By accident she notices a ring worn by Maruffi and recognizes the insignia which is the same as that upon the Cardi letters she has received. How Maruffi turns out to be Cardi and Margherita's servant satisfies the vendetta by stabbing him, and Margherita and Norvin realize their love for each other, completes the story.

Will Be the More Interesting if They Don't Sense the Ending

Box Office Analysis for the Exhibitor

This is an average entertainment that will in all probability get by very nicely and contains good melodrama material. If you know the desires of your patrons especially well and think they will favor this type of vendetta story particularly, it would be well to make a special effort to put it over.

Of course, there is Rex Beach's name to use in connection with the title. You might arouse their curiosity by saying that it is different from what he generally writes. Betty Blythe will be remembered and you might mention her appearance in "The Queen of Sheba." In case they may have read the novel it might be well to mention "The Net" from which "Fair Lady" has been adapted. The title might have been improved upon for box office value.

Typical Vera Gordon Story Should Go Over Easily

Vera Gordon in
"YOUR BEST FRIEND"
Harry Rapf Prod.—Warner Bros.

DIRECTOR ..... William Nigh
AUTHOR ..... William Nigh
SCENARIO BY ..... William Nigh
CAMERAMAN ..... Jack Diamond
AS A WHOLE.....Typical Vera Gordon mother-love stuff which should prove good box office attraction
STORY.....Another expression of the mother-love theme, although children are grown up. None the less emotional in its effect
DIRECTION.....Nigh has turned out another successful piece of work
PHOTOGRAPHY.....Sometimes excellent. Again off
LIGHTINGS.....A few very dark sequences
STAR.....Gives her usual splendid characterization of a Jewish mother. She will bring lumps in your throat
SUPPORT.....Dore Davidson excellent as old bookkeeper, a life-long friend. Others unimportant
EXTERIORS ..... Practically none
INTERIORS.....Greater part of production shot in two sets, one of which is rather effective
DETAIL.....At times excellent. Titles carry punch
CHARACTER OF STORY.....Will make every mother cry over its realism
LENGTH OF PRODUCTION.....6,500 feet

When Vera Gordon appeared in "Humoresque" she started a lot of so-called "mother" pictures, most of which fell by the wayside in comparison. And now she appears in another, "Your Best Friend," and unless the average audience is a little tired of the so-called "home and mother" theme this one should go over very well.

After all, there are very few women presenting mother characterizations who give as effective a performance as Vera Gordon. Certainly none of them present the Jewish mother as excellently. Her mannerisms and expressions, her treatment of her sons even when they are breaking her heart with their selfishness and cruelty, depict to a great measure of reality the type of Jewish mother that has long been exemplified traditionally. The self-sacrifice of the mother is apparent almost from the very beginning. And when the oldest son surprises her by bringing in his wife and socially affected mother-in-law, you know there are going to be a lot of things over which Vera must eventually triumph. But how this is done and how it works out to a very satisfactory and happy conclusion is held in suspense excellently by Director Nigh.

Unquestionably the biggest kick in the picture is the sequence almost at the conclusion where the uppish wife, her gallivanting mother and her baby are held as prisoners by the quarantine of the tenement in which Vera, the old bookkeeper and their servant live. This sequence is worked out with a fine wallop, first a laugh, then a tear. Of course the end shows the mother triumphant, the sons humble, the wife appreciating her mother-in-law and her own mother married to a social butterfly.

All through the titles are very good and some are especially "punchy." Production values are of no particular importance, almost all of the scenes being either in the living room of the East Side tenement or in the West End Avenue apartment, the latter being particularly well done. Dore Davidson gives a magnificent performance as the old bookkeeper who is practically a member of the family. Belle Bennett at times looks "pudgy." The rest of the cast are unimportant.

You Have Many Natural Excellent Aids to Put This Over

Box Office Analysis for the Exhibitor

There is only one question as to the outcome of "Your Best Friend" and that is, whether or not your people have had too many "mother" pictures. If not, you can safely take this one and with the exploitation aid which the producers are using drive home these two important facts: that Vera Gordon presented one of the first great mother roles seen in pictures in "Homoresque" (and you can say she is just as excellent in this) and that William Nigh, the director, is also responsible for "School Days," which is one of the great successes of the season. The title lends itself easily to exploitation possibilities, one of which is the tie-up that can be made with you local savings bank or any other banking institution by using the title in connection with the saving of money. Everyone knows the old expression that "the dollar is your best friend," so the tie-up should be easily put through.

If you want to feature the director you can add that he is also responsible for "Why Girls Leave Home" and many well known former successes including "My Four Years in Germany."

An International Film Service Co. Production

American Releasing Corp.
Presents

Sisters

From the novel by

KATHLEEN NORRIS

Directed by

ALBERT CAPELLANI

Featuring

Seena Owen - Gladys Leslie
Matt Moore

Alix Strickland fought the hardest battle of a woman's life in her struggle to hold her husband—and her own sister was "the other woman."

Within the walls of her own home an older girl, whose heart had starved for love, faced, fought and whipped her younger sister and held the man who possessed the key to happiness.

"Sisters" is a perfect motion picture portrayal of one of the greatest novels ever written about marriage. It was a talked about novel for two years.

Here, in its screen form, it represents the finest work of an all-star cast; the ablest and best work of a great director and the ablest technical achievement since "Humoresque" of a great producing company.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice President*

Ray in a Different Role and a Picture Not Quite Up to His Standard

Charles Ray in
"GAS, OIL AND WATER"
Chas. Ray Prod.—Asso. First Nat'l Pict.

DIRECTOR ..... Charles Ray
AUTHOR ..... Richard Andres
SCENARIO BY ..... Not credited
CAMERAMAN ..... George Rizard
AS A WHOLE.....Very different from anything else Ray has done; shrouded in deep mystery all the way through
STORY.....Somewhat confusing because of lack of information but gradually gains interest and builds fine suspense
DIRECTION.....Puts the mystery over all right but there is none of the Ray humor in this one
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....In a new role; will please his following
SUPPORT ..... Satisfactory
EXTERIORS ..... Suitable
INTERIORS ..... Suitable
DETAIL ..... Adequate
CHARACTER OF STORY.....Ray as a garage man-secret service agent rounds up band of neutrality breakers
LENGTH OF PRODUCTION.....4,500 feet

Ray has tackled something totally different from anything he has ever done in "Gas, Oil and Water." Instead of the familiar small town atmosphere with Charlie playing the simple country youth, this time he's a slick secret service man. The most unusual feature of the story is the deep, ever-present mystery that surrounds the movements of all the characters, building towards a climax where hero Charlie is promoted for his fine work in rounding up a gang. But there is nothing that gives a sufficiently definite idea of what all "the shootin' " has been for.

A letter written by the hero-detective indicates that he is in the secret service and something about violating neutrality laws in one of the titles gives but a vague idea of why Charlie is on the trail of a certain few. Probably a good many will expect it to turn out a story of bootleggers. The ending is not satisfactory in view of the vast amount of mystery preceding it and the unusual precautions taken to prevent the spectator from getting any idea what it is all about.

Once more Ray does his own directing and once more he proves himself a better actor, though in this his performance is just a shade less well done than usually. He has given practically all his attention to building up a grand suspense and as far as this is concerned he has succeeded. But in doing so he has rather overstepped the bounds and left his spectator in more complete ignorance than most of them will appreciate. There is little or no comedy and the romance is very slight.

As the story opens Charlie is introduced as a garage man in a town located near the Mexican border. A tourist hotel in the vicinity is the headquarters for two men who excite the suspicion of Charlie, over whose shop hangs a sign reading: "George Oliver Watson—Gas, Oil, Water." Susie, the owner's daughter, gives a good deal of her time to Hobart Rush, one of the guests and one of the two suspected by Charlie.

There follows a number of mysterious trips, spying through field glasses, hiding behind doors, and a general variety of incidents that are easy enough to follow but they are apt to be disappointed with the denouement. One bit that deserves mention is the choice of extras selected to represent tourists. There are a number of exceptionally realistic and true-to-life types.

Should Satisfy Generally Unless Ray Fans Take Exception

Box Office Analysis for the Exhibitor

Perhaps Ray's following will like this one very well because it presents him in something very much different from anything he has done. And very likely the mysterious atmosphere of it all will arouse their interest and prove very worth while as far as creating suspense and holding their attention is concerned. Whether or not they will be satisfied with the ending will be a matter of individual judgment in all probabilities.

If you feel confident that they prefer Ray in the type of role which has gained him the admiration of so many picture patrons, and think that this one will have a tendency to lessen their interest in him, then judge accordingly. Possibly it would be better to see the picture first. In all events, the title seems pretty fair and the star's name, of course, should bring them in.

The New York Reviewers Say:

"A smashing good melodrama. The cast is without a flaw. The people act like real people. The best all-round romantic melodrama we have seen in a long time."—Harriette Underhill, New York Tribune.

"A picture thoroughly worth while. One of the best film attractions seen on Broadway in some time. Commands attention at the start and holds the interest to the final fade-out. Not a dull moment. Love interest is well upheld; cast well chosen; direction beyond criticism. 'Fair Lady' can be recommended as sterling photo-dramatic entertainment. A picture that can only bring praise to all concerned in its making."—R. W. Baremore, Morning Telegraph.

"Thrill follows on thrill. Love interest of a high degree of intensity. Sumptuous interiors."—New York Journal.

"An absorbing photoplay, distinguished by effective acting. It will be a popular picture wherever shown. 'Fair Lady' ought to do well."—Quinn Martin, New York World.

"A thrilling moving picture drama. Notably good cast. A story based on actual facts. Has a particularly human appeal."—Evening Telegram.

"The picture is a good one; the story well suited to the screen; has been skillfully done. A story of adventure and romance."—The Globe.

"A stirring melodrama exceedingly well played. Will make the pulses quicken. Has a strong thread of romance. An exceptionally interesting as well as thrilling film. Every player fits perfectly into the character."—Evening Mail.

Whitman Bennett presents

REX BEACH'S

romance

"Fair Lady"

Founded on his famous novel "The Net"

Directed by Kenneth Webb

Scenario by Dorothy Farnum

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH

HIRAM ABRAMS • PRESIDENT

Poor Story Hampers Star and Direction

Wanda Hawley in
"BOBBED HAIR"
Realart—Paramount

DIRECTOR ..... Thomas N. Heffron
AUTHOR ..... Hector Turnbull
SCENARIO BY ..... Harvey Thew
CAMERAMAN ..... William E. Collins
AS A WHOLE.....Mildly entertaining feature with Greenwich Village art atmosphere
STORY.....Rambling and not original. Depends upon the titles to explain the action
DIRECTION.....Not up to feature standard
PHOTOGRAPHY.....Straight work. Some nice locations
LIGHTINGS ..... All clear
STAR.....Handicapped by lack of material and thin story
SUPPORT ..... Adequate
EXTERIORS ..... Good
INTERIORS ..... All right
DETAIL ..... Fair
CHARACTER OF STORY.....Girl craves romance and joins an artist's colony where they read poetry and talk about the moon. After a few days of this kind of humbug she is ready to return to her business man fiance
LENGTH OF PRODUCTION.....4,491 feet

Director Heffron was given a big order when he was asked to make a full length feature out of this story, that at best would only have made a two reel comedy, and even then it would have lacked action. For this reason every detail had to be stretched to its limit, every situation had to be milked dry and pushed to its farthest point and plenty of hokum slipped in to fill the gaps. Wanda Hawley tries hard to carry-on but is seriously handicapped by lack of material.

The title does not seem particularly suitable even though at one time Wanda clips her curls. The story does not enter into the bobbed hair problem but merely includes it as part of the artist's colony uniform, which also includes Grecian smocks and sandals. No further reference to the bobbing occurs in the production excepting that the cut hair in the waste basket gives a clue to the hero.

The climax comes where the romance seeking girl discovers that the fat poet in Grecian robes is a married man and has two children. Resenting the fact that he made love to her she is cured of art and high brow poetry and is ready for the clinch with her business man lover. Many wordy titles are scattered throughout the picture and help clog the action and delay the situations.

In the cast William P. Carleton plays the role of the futuristic poet and William Boyd the part of the young matter-of-fact banker. The players include Adele Farrington, Leigh Wyant and Ethel Wales.

The story opens showing the romantic young girl greatly impressed by the splendor of the moon and because her lover does not see it the same way as she does, she rejects his engagement ring and seeks seclusion in her room. Her aunt, angered by this move, locks her in, but she escapes through the window and joins her chum in the artist's colony. Here a poet, who by the way is the only male member of the colony, holds daily communion with the muses and is idolized by the girls. The heart sick girl meets him on the beach and love follows until she discovers that he is married. In the meantime her true lover has followed her and is ready to take her home.

Use the Star's Name But Make No Promises

Box Office Analysis for the Exhibitor

The title will attract and the star has quite a following and her name should be used in announcing this production. If your audience is average and not too critical you can probably please a good majority with this one. But it is not very likely that it will satisfy a discriminating public.

The picture contains some comedy bits that can stand talking about. Just mention those which you think your people will like but don't make a fuss about it and be careful not to promise too much in the way of an entertainment.

You can also mention some of the star's former productions, "Her Sturdy Oak," "A Kiss in Time" and "Too Much Wife." Stills of the star and an attractive lobby display should help interest them. A catchline might read: "If you are thinking of bobbing your hair better see the picture first. Wanda Hawley will play in 'Bobbed Hair' at the blank theater."

Too Many Cooks—

"Too Many Cooks Spoil the Pictures" says George Randolph Chester in an article in last week's Saturday Evening Post, dated March 18th.

I have no desire to become a circulation booster for the esteemed Saturday Evening Post, which doesn't need my help; nor is Mr. Chester in need of my services as a press agent.

But I do wish that it were possible for every exhibitor in America to read "Too Many Cooks Spoil the Pictures."

Mr. Chester is talking about the way in which factory-made pictures are produced, the method of operation of the unwieldy mammoth picture organizations.

When he has completed reading the article the exhibitor will know why BIG PICTURES are such a rarity, why it is only an ACCIDENT that brings a big picture forth from "fillum-factories."

Also—

When the exhibitor has completed that article he will know that BIG PICTURES will be made under the method of operation for my Direct Booking and Profit Sharing Plan.

Factory-made pictures are patch-work pictures; the BIG PICTURE is a CREATION. It's making is a CREATOR'S JOB.

And again—

When he has completed that article the exhibitor will understand MY JOB is in the production of pictures.

Mr. Chester tells of the cycle—it might almost be called the murderous cycle—through which a picture passes. Author, scenario editor, continuity writer, director, film cutter, title writer—each contributing a patch or two until the result is a crazy quilt—and crazy quilts are not art.

Somewhere in Mr. Chester's cycle of those who have a hand in splicing together the factory-made picture there MAY be a real CREATOR. But what chance has he? Fore and aft of him are others with opportunities equal to his to make or BREAK the picture. You're right—usually they break it.

For three years I have been associated with two great directors—REAL CREATORS—serving as the BALANCE WHEEL, the COORDINATING FORCE that brought all these factors together in harmony.

Next year, WITH THREE GREAT DIRECTORS, I am going to make twelve pictures, and my job here is the same—working shoulder to shoulder with the creator, wielding all the elements of picture-making into a perfect whole, seeing to it that there is no danger of having "TOO MANY COOKS SPOIL THE PICTURES."

I can do this because I have eliminated from my plans the expensive studio overhead that makes factory methods necessary; I have eliminated the middleman "magnate," who must work by machine methods because he knows no other way; I am working directly with the CREATOR.

PARTNERSHIP makes this all possible. Just as there are only two factors in this business that count, the EXHIBITOR and the CREATOR, so, in my plan are there only two interests that must be considered, the EXHIBITOR and the CREATOR.

If you want to know all the details of the Direct Booking and Profit Sharing Plan write me today.

Wid

1540 BROADWAY NEW YORK CITY

Telephone Bryant 4364

Has a Bad Start But Develops Into Bright Comedy Piece

"THE GLORIOUS FOOL"
Goldwyn

DIRECTOR ..... E. Mason Hopper
AUTHOR ..... Mary Roberts Rinehart
SCENARIO BY .....J. G. Hawks
CAMERAMAN ..... John J. Mescall
AS A WHOLE.....Develops into pleasing comedy feature after getting off to fairly slow start
STORY.....Unusual atmosphere for comedy romance that may be just a trifle too realistic for some to appreciate
DIRECTION.....Stresses detail too much at first but works out quite satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
PLAYERS.....Helene Chadwick a suitable nurse; Richard Dix a pleasing hero; supporting company quite adequate
EXTERIORS ..... All right
INTERIORS ..... Realistic
DETAIL ..... Usually correct
CHARACTER OF STORY.....Nurse marries man she believes is dying; he recovers and after various complications they are happy
LENGTH OF PRODUCTION.....5,392 feet

It is a most unusual and wholly unexpected atmosphere that Mary Roberts Rinehart has selected for this romantic comedy. A hospital is about the last place anyone would anticipate as the background for a humorous entertainment. But despite this uncommon combination of facts and situations, E. Mason Hopper has brought out the bright side of the story satisfactorily and as a whole the feature offers a rather pleasing entertainment.

There are times when the director has gone in a little too "heavy" for realism. This is especially so in the opening scenes. It doesn't get the picture off to a very good start. Then, too, there aren't very many people who like to view a public ward even when it's a case of necessity, much less have it included as part of their entertainment. Detail in this respect is occasionally over realistic. Otherwise the hospital atmosphere does not appear to detract from the humorous situations that gradually develop into good bright comedy containing rather a good lot of laughs. Hero's plan to "go to the dogs" offers some of them, especially where he mans a trolley car and takes an old lady to her destination.

The latter reels are composed of incidents following the recovery of the patient the pretty nurse had married because she thought he was dying and it would make his last moments happy. Richard Dix is convincing and a pleasing convalescent lover, while Helene Chadwick does well as the nurse. Some of the close-ups of her are not particularly good. The photography generally is first rate and production values up to the usual Goldwyn standard.

Story: Billy Grant, wealthy and reckless, jilted by his society sweetheart who fears he cannot resist the temptation of alcohol, determines to go to the dogs thoroughly. He drives a trolley car into a motor truck and wakes up in a hospital bed. Told that he cannot live, Billy persuades Jane Brown, his nurse, to marry him so that his scheming relatives will not inherit his money. To satisfy the dying man she agrees. Billy recovers and falls genuinely in love with Jane, but realizes he must give her her freedom. Billy is about to go home when he learns Jane, just after winning her nurse's cap, faces expulsion because she was out after hours. Billy proves she was on a mission of mercy. She is about to be reinstated but prefers to remain Mrs. Billy instead.

Quite Likely It Will Please Them

Box Office Analysis for the Exhibitor

The Capitol audience seemed to be thoroughly well pleased with "The Glorious Fool" so if that is any criterion it ought to prove satisfactory entertainment elsewhere. Perhaps the novelty of a comedy occurring in a hospital will be sufficient to get them interested. It is unusual enough certainly to arouse their curiosity and get them in to see how such a thing is possible.

The Goldwyn press sheet contains a good suggestion that can be worked effectively with stills. One shows Richard Dix shaving. The picture offers a tie-up with safety razors. There are other similar tie-ups offered. Be sure to say that it is a Mary Roberts Rinehart story and the featured players, Helene Chadwick and Richard Dix, might be mentioned, especially if you played "Dangerous Curve Ahead," in which they appeared.

Who is "YOUR BEST FRIEND"?

Mr Exhibitor—

"YOUR BEST FRIEND"

Is A Box-Office Attraction with a Title which Lends Itself to Unusual

EXPLOITATION

We Gave You:- "WHY GIRLS LEAVE HOME" *and* "SCHOOL DAYS"

Now We Offer You

Vera Gordon

in

"YOUR BEST FRIEND"

A Powerful Drama Elaborately Produced
Backed by Our

NATIONAL ADVERTISING CAMPAIGN

Produced by
HARRY RAPF

Directed by
WILLIAM NIGH

Distributed by

WARNER BROS.,

1600 BROADWAY, N.Y.

Star and Pleasing Atmosphere Compensate for Rather Familiar Story

Corinne Griffith in
"ISLAND WIVES"
Vitagraph

DIRECTOR ..... Webster Campbell
AUTHOR ..... Bob Dexter
SCENARIO BY .....William B. Courtney
CAMERAMAN .....W. Arthur Ross
AS A WHOLE.....Rather conventional piece greatly enhanced by delightful tropical atmosphere
STORY.....Will probably appeal to many picture-goers despite its unconvincing twists
DIRECTION.....Splendid pictorial values; quite even throughout and generally satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
STAR.....A great deal of personal appeal about her
SUPPORT.....Rockcliffe Fellows, Charles Trowbridge, as "heavy" and hero respectively, adequate; others suitable
EXTERIORS ..... Attractive
INTERIORS ..... Obviously studio affairs
DETAIL ..... Ample
CHARACTER OF STORY.....Wife rescued from tropical island marries her rescuer believing her husband dead. Learns ceremony was illegal and returns to island and finds husband
LENGTH OF PRODUCTION.....About 5,000 feet

It isn't a very new idea that Bob Dexter thought up for his "Island Wives." In fact it comes very nearly being in the "formula" class with some of the other familiar ones such as the eternal triangle, the officer of the Northwest Mounted, etc. But in spite of all this Vitagraph has succeeded in making a picture that will probably please a great many.

In the first place the director has secured a first rate tropical atmosphere that gives it a thoroughly pleasing pictorial appeal. There are several particularly pretty shots and the photography, which is excellent, is another good feature. The interiors are good but the painted drops used outside the windows are a bit too obvious especially where the ocean is "painted." Otherwise production values are all up to standard.

A fairly common, but not always satisfactory, method of writing sub-titles is used in "Island Wives." Each title is separated by a few dots between each word or group of words. The result is a strain on the eyes and necessitates a second reading of the caption in order to grasp the meaning. This idea is all very well where they wish to separate disconnected thoughts but in many cases here there is no reason for separating them.

Corinne Griffith plays the island wife with considerable charm and later, in some smart clothes, her personal appeal and physical attractiveness put her in a class with a few others such as Gloria Swanson. Rockcliffe Fellows switches from hero parts to "heavy" for the occasion. Edna Hibbard plays a small part, that of an island girl. Barney Sherry, capable of better things, has the minor part of a captain.

Hitchens, a rich man, picks up Elsa Melton on the shore unconscious where she fell trying to escape. a storm. He takes her aboard his yacht and tells her her husband, Jimmy, has been drowned. Hitchens and Elsa are married but later she learns the ceremony was illegal and that Hitchens had lied about her husband. She goes back to the island where she finds Jimmy, is forgiven and they decide to go back to the city to live.

Talk About the Pictorial Values and the Star

Box Office Analysis for the Exhibitor

In view of the tropical atmosphere and the appeal of the star you can probably get this over nicely without hearing many comebacks with regard to the story. There are unconvincing twists that won't escape any half way critical audience but they will likely be willing to overlook them for the sake of the other good features "Island Wives" has to offer.

If you know your patrons favor Corinne Griffith, so much the better. You can do a little extra talking and tell them about her rescue and the marriage at sea that turned out to be illegal. The title is a good one and Vitagraph has some attractive stills and posters that can be used to good advantage. Catchlines and suggestions for exploitation are readily available.

Stage Play Provides Rather Effective Story for Screen

"THE ROSARY"
Selig-Rorke Prod.—Asso. First Nat'l Pict.

DIRECTOR ..... Jerome Storm
AUTHOR ..... Edward E. Rose
SCENARIO BY ..... Bernard McConville
CAMERAMAN ..... Edward Linden
AS A WHOLE.....A satisfactory entertainment of its type that works out to melodramatic finale
STORY.....Has some effective human interest and attractive atmosphere; works to rather good but familiar conclusion
DIRECTION.....Excellent in the selection of types for various roles; just a bit slow getting started
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
PLAYERS.....A well balanced cast with several individually fine performances; Lewis Stone, Robert Gordon and Jane Novak three principals
EXTERIORS ..... Good
INTERIORS ..... All right
DETAIL ..... Adequate
CHARACTER OF STORY.....Disinherited nephew plots with fisher-pirate to destroy the inheritance of another but fails
LENGTH OF PRODUCTION.....7,045 feet

There are a good many people who will like just such a picture as "The Rosary" inasmuch as it contains a fairly good variety of entertaining elements and the story presents characters who about live up to the things an audience will expect of them. Even though this fact brings about a certain obviousness of development, it does satisfy them sometimes to have things turn out as they expect, or at least it would seem so with a story such as "The Rosary." No other ending than the one expected would be suitable nor half as effective.

Bernard McConville has adapted the stage play with certain improvisions that make it more applicable to the needs of the screen and Jerome Storm has provided a first rate production. The most notable result of his efforts, however, is his selection of a cast. No better choice could probably have been made. Every one rings true to life. Bert Woodruff as Cap'n Mather contributes only one of several splendid characterizations. When he reads the will of the late Ichabod Wright there is hardly room for improvement in his work. Dore Davidson as the Hebrew merchant is excellent. Wallace Beery is convincing as the villain, while Lewis Stone as Father Brian Kelly also does very good work.

The story is just a trifle slow getting started but the interest is gradually centered and sustained pretty well throughout. A little cutting would speed it up once or twice where it is needed, just prior to the climax. It is needed in view of the old situation where one word from the heroine would bring the story to a close. It is a familiar twist and should be gotten over a little more quickly. The rather unoriginal thrill of blowing up a factory with close-ups of the clock indicating the time creeping along within a minute of the fatal hour is used to work up suspense and it is effective enough despite its age.

Wright had left his spendthrift nephew, Kenward, out of the will and Bruce Wilton, a faithful employee, had inherited the canning factory along with the Wright fortune. A further misfortune for Kenward was the fact that Vera Mather was engaged to Bruce. Kenward joins forces with McTavish, a ruffian, to compete with Bruce's cannery. Father Kelly, Capt. Mather and the merchant offer to buy him off, but he refuses. Complications pile on but they are gradually cleared away through the death of Kenward.

Title Should Have a Good Drawing Power

Box Office Analysis for the Exhibitor

Undoubtedly the title in this case will be one of your best exploitation angles. Give it all the prominence you can. The stage play has long been a popular number with stock companies and no doubt a good majority of your patrons have seen it some time or other. The fact that the story has been augmented for the screen won't be apt to cause any disappointment.

If they like melodrama you might talk about the climax and tell them about the tragic death of the villain when his machine runs off a bridge in a storm. Talk about the cast and promise them some good acting. Stills in the lobby should attract attention and catchlines serve to further their interest if played up with the title. A good musical accompaniment will help put it over to better advantage.

Fine Sympathy and Parent Love in Ethel Clayton's Latest

Ethel Clayton in
"THE CRADLE"
Paramount

DIRECTOR ..... Paul Powell
AUTHOR ..... Eugene Brieux
SCENARIO BY .....Olga Printzlau
CAMERAMAN .....Hal Rosson
AS A WHOLE.....Another suffering wife role for the star; well acted and given good production
STORY.....Creates a splendid sympathy for the child of divorced parents; otherwise not original
DIRECTION.....Very good; brings out the position of the child particularly well
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... Good
STAR.....Convincing and pleasing as usual
SUPPORT.....Adequate; includes Charles Meredith, Anna Lehr and Walter McGrail; Mary Jane Irving a pleasing child player
EXTERIORS ..... Few
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY.....Doctor and wife divorced and each remarried are reunited through the illness of their child
LENGTH OF PRODUCTION.....4,698 feet

Ethel Clayton runs true to form in "The Cradle" with another story providing her with the role of unhappy wife, but this time, unlike "Her Own Money," she is partly to blame for her unhappiness. The star has a faculty for making this particular type role thoroughly convincing and her wistful expression with just a shade of sadness in it seems to lend a certain reality to her performance. She will be found fully pleasing as the wife of Dr. Harvey in "The Cradle."

The story, from Eugene Brieux's stage play, would have been rather an ordinary piece but for the splendid sympathy it creates for the child of two divorced people and the rather forceful way in which her position is brought out. The child is excellently portrayed by little Mary Jane Irving. She is well suited to the part and always quite natural. Director Powell has handled the story to good advantage all the way through and especially with regard to bringing out the effect of divorce upon the child.

There are other angles of the story that are not quite as effective as the one to which the director has given his best attention and upon which the interest is centered, for example, the fact that the wife, after divorcing her husband, marries an old sweetheart merely for the sake of having a home for a child. The happy ending is reached logically and without much waste of time.

Charles Meredith does good work as the doctor-husband, but is a trifle too juvenile in appearance for the part. Anna Lehr is attractive as "the other woman" and Walter McGrail sensible as "the other man."

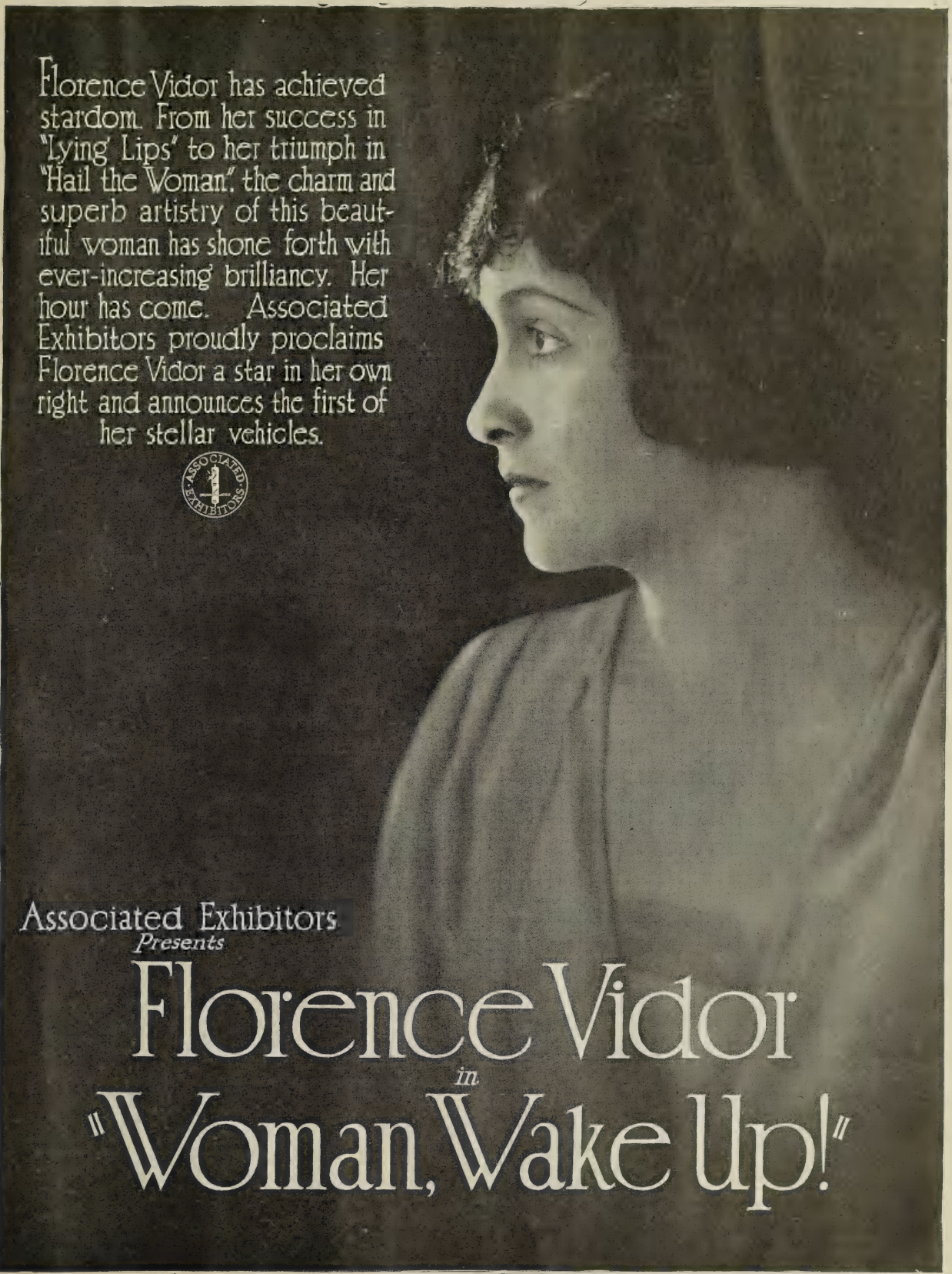
Story: Margaret Harvey learns that her husband is giving more time to one of his patients, Lola Forbes, than she requires. When accused he admits being tired of his wife's "petty economies" and they agree upon a divorce despite the great love they each have for their little daughter, Doris. The law gives the child to each for six months. Margaret's new husband, Courtney Webster, objects to the child and the doctor's wife, Lola, frightens her into an illness which brings the parents together and to a realization that they still love each other. Webster steps out in favor of the doctor and Lola transfers her affections to another, permitting the reunion.

Has Points of Appeal That Should Secure a Good Reception

Box Office Analysis for the Exhibitor

Because of the genuine sympathy which they cannot help but feel for the little girl you are quite likely to satisfy them with "The Cradle" as a story, and of course, added to this, you have Ethel Clayton, who is in a class all by herself when it comes to playing the part of the unhappy wife and doing it convincingly. She will be well liked for her work in "The Cradle." The mother love theme can also be talked about to attract them.

Catchlines with regard to divorces will readily interest them. Say: "See what happens to the child when the parents are divorced. 'The Cradle' contains a very fine example of this situation. Ethel Clayton's latest picture is at the blank theater." Or, "See how once more a little child is the means of bringing happiness to a husband and wife estranged. It happens in 'The Cradle,' starring Ethel Clayton."


Florence Vidor has achieved stardom. From her success in "Lying Lips" to her triumph in "Hail the Woman", the charm and superb artistry of this beautiful woman has shone forth with ever-increasing brilliancy. Her hour has come. Associated Exhibitors proudly proclaims Florence Vidor a star in her own right and announces the first of her stellar vehicles.
ASSOCIATED EXHIBITORS
Associated Exhibitors
Presents
Florence Vidor
in
"Woman, Wake Up!"

The triumph of Florence Vidor in "Hail the Woman" will center public attention upon her debut as a star in "Woman, Wake Up". It is a feature worthy of such an honor. Exhibitors, alert to the box office value of a fast-ascending star, will find success with this, the first of her forthcoming stellar releases.

Exhibitors, Wake Up!

Associated Exhibitors

Presents

Florence Vidor

in

"Woman, Wake Up!"

Distributed By Associated Exhibitors through Pathé Exchange, Inc.

FOREIGN REPRESENTATIVE FOR ASSOCIATED EXHIBITORS SIDNEY GARRETT

Another Good Live Mix Picture With Fine Pictorial Values

Tom Mix in
"UP AND GOING"
Fox

DIRECTOR ..... Lynn Reynolds
AUTHORS .....Lynn Reynolds and Tom Mix
SCENARIO BY ..... Not credited
CAMERAMAN ..... Bennie Kline
AS A WHOLE.....Something a bit different for Tom Mix; plenty of good action and fine pictorial appeal
STORY.....A good vehicle; goes a long way around to reach its climax but will satisfy
DIRECTION.....Quite effective in creating atmosphere and injecting action where it is needed
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
STAR.....Displays some new talents in this one
SUPPORT.....Eva Novak again star's leading lady; Carol Holloway, William Conklin and Sidney Jordan do good work
EXTERIORS.....Some of them quite beautiful
INTERIORS ..... All right
DETAIL ..... Ample
CHARACTER OF STORY.....Wealthy Englishman's son returns home where he encounters romance and adventure
LENGTH OF PRODUCTION.....4,350 feet

Once more Tom Mix turns author in cooperation with his director and provides himself with a suitable vehicle and a story somewhat out of the ordinary for him. At first it appears that the star has neglected to write in a part for himself, but it develops that the early sequence is but a prologue. Once the introduction is over, the star makes a gallant entrance in the way of a polo player, something entirely new to appeal to his admirers.

And that isn't the only new talent that Mix has to offer. He also does some fancy paddling in a birch canoe. He makes the role of David Brandon, Northwest Mounted Police officer and son of a rich Englishman, alive with action, thrills and the usual excitement that goes with any Tom Mix performance. The battle in the canoes and the struggle in the water is very good and some shots have been taken probably in a tank, to show the scrap beneath the surface.

This is only one of the realistic fights in the picture. It certainly looks like honest-to-goodness scrapping in each case. The story has some weak spots and unoriginal twists but it serves first rate. It takes the very long way round to reach its climax but the eventual meeting of the son and the mother he believed dead is nicely carried out. The backgrounds throughout are quite attractive and there are several individually beautiful shots. The photography is excellent and a capable cast is another of the feature's assets.

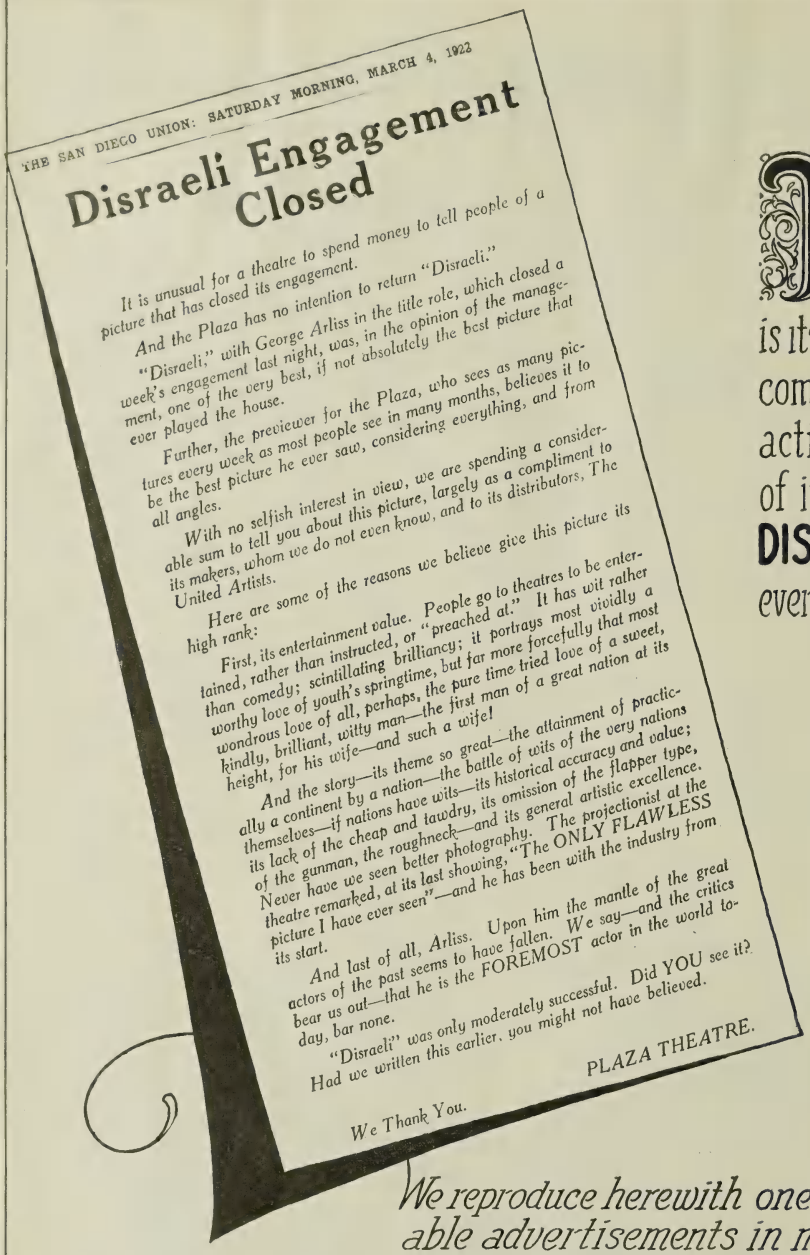
Story: Marie Brandon returns to Canada without the husband and son she had gone to England with a year before to assume the fortune left the husband. Her humble birth had brought about a change in her husband when he acquired the fortune. Years later, the son, David, believing his mother dead, arrives in St. Jacques in search of adventure. As a member of the Mounted Police he is assigned to aid Sergeant Langley bring in Basil DuBois and Louis Patie, whisky smugglers. DuBois, now married to Marie, forces her to flee with him. Jackie, a childhood sweetheart of David's, is also forced to go along because she knows DuBois has shot Langley. How David captures the smugglers, meets his brother and falls in love with Jackie completes the story.

This One Ought to Satisfy Them

Box Office Analysis for the Exhibitor

Exhibitors in the habit of showing Tom Mix features will do well to make certain they get this one that gets pretty close to his "Sky High" for action and thrills. You can be sure they'll be pleased with the pictorial appeal that this contains. You would do well to give a little extra space to this feature and be liberal in the use of stills in the lobby.

Tell them the star has some new things to show them in "Up and Going," such as a game of polo and some thrills in a canoe. Talk about the battle under the water. Your exchange can supply you with posters of this that will surely attract attention. You can safely make promises for it and of course use the star's name prominently.



THE SAN DIEGO UNION: SATURDAY MORNING, MARCH 4, 1922

Disraeli Engagement Closed

It is unusual for a theatre to spend money to tell people of a picture that has closed its engagement.

And the Plaza has no intention to return "Disraeli."

"Disraeli," with George Arliss in the title role, which closed a week's engagement last night, was, in the opinion of the management, one of the very best, if not absolutely the best picture that ever played the house.

Further, the previewer for the Plaza, who sees as many pictures every week as most people see in many months, believes it to be the best picture he ever saw, considering everything, and from all angles.

With no selfish interest in view, we are spending a considerable sum to tell you about this picture, largely as a compliment to its makers, whom we do not even know, and to its distributors, The United Artists.

Here are some of the reasons we believe give this picture its high rank:

First, its entertainment value. People go to theatres to be entertained, rather than instructed, or "preached at." It has wit rather than comedy; scintillating brilliancy; it portrays most vividly a worthy love of youth's springtime, but far more forcefully that most wondrous love of all, perhaps, the pure time tried love of a sweet, kindly, brilliant, witty man—the first man of a great nation at its height, for his wife—and such a wife!

And the story—its theme so great—the attainment of practically a continent by a nation—the battle of wits of the very nations themselves—if nations have wits—its historical accuracy and value; its lack of the cheap and tawdry, its omission of the flapper type, of the gunman, the roughneck—and its general artistic excellence. Never have we seen better photography. The projectionist at the theatre remarked, at its last showing, "The ONLY FLAWLESS picture I have ever seen"—and he has been with the industry from its start.

And last of all, Arliss. Upon him the mantle of the great actors of the past seems to have fallen. We say—and the critics bear us out—that he is the FOREMOST actor in the world today, bar none.

"Disraeli" was only moderately successful. Did YOU see it? Had we written this earlier, you might not have believed.

PLAZA THEATRE.

We Thank You.

THOSE who believe that the revitalization of the Motion Picture is its strength of theme, the compelling sincerity of its acting and the flawlessness of its production are finding **DISTINCTIVE** pictures in every way worthy of the name.

We reproduce herewith one of the most remarkable advertisements in moving picture history.

It is but another evidence to us that the ***DISTINCTIVE IDEA*** *of motion-picture making is taking a firmer hold each day....*

DISTINCTIVE PRODUCTIONS, INC.

366 MADISON AVENUE NEW YORK

Some Short Reels

"The Adventures of Robinson Crusoe"—Universal

Type of production.....18 chapter serial

"Robinson Crusoe" touches a high water mark of serial production. It follows closely the program that Universal set for itself at the beginning of the season—a program that provides a chapter play full of thrills and at the same time suitable for showings before school children. To accomplish this end history was drawn upon for the first two offerings. "Winners of the West" and "With Stanley in Africa." This time, however, the source is literature, and the offering is filled with clean adventure and wholesome romance.

The screen version follows the well known book very closely with the exception of a few minor additions. These are cleverly inserted and do not in the least injure the spirit of the original. Not only does Robinson Crusoe find his good man Friday on the lonely island, but he also discovers a mysterious white girl and a secret city. In the first two episodes the action is composed of thrilling fights with Moors and pirates. In the second chapter a very realistic storm at sea wrecks the ship on the rocks and lands the ingenious adventurer on the island. Here he fights the elements of nature, the beasts of the forest and large bands of cannibals.

Harry Myers plays Crusoe and Noble Johnston leads the cast as "Man Friday." Gertrude Olmstead plays the part of Crusoe's English sweetheart, and later the mysterious white girl in the secret city. Josef Swickard, Gertrude Claire and Percy Pembroke all do attractive work. Harry Myers develops the character of Crusoe with some good acting and splendid fight scenes. In many spots his work is better than he has ever done before.

Robert Hill directed this serial and gave it as much attention and detail as is usually given a high class feature. He has kept his story in the foreground and planted his action in picturesque locations. The costumes, history, ships and other properties are all true to the period represented. The scenario was written by Emma Bell Clifton and provided for a good deal of suspense and a thrill at the climax of each chapter. Extra clear photography was done by Charles Kaufman.

As a whole "The Adventures of Robinson Crusoe" is a serial built along feature standards, with an excellent cast and a story that appeals to young and old. It needs no introduction, for the book is famous the world over, and has been so for many years. It has the distinction of being the very first novel written in the English language, and its popularity is undying. The picture holds the attention from the start and carries you along with it, making you feel that you are a part of the adventurous Crusoe expedition. The loneliness of the island and the difficulties to be overcome are very well suggested. Added to the above you have some animal interest, good photography and plenty of thrills.

It should not be very difficult to put this one over, for it is easily one of the best and cleanest chapter plays of the year. Tell them that the part of Robinson Crusoe is played by Harry Myers, the star of "Connecticut Yankee in King Arthur's Court." Appeal directly to the school children and invite the teachers. Use man Friday's footprints on the sand to attract. Have some of these footprints painted on the sidewalk near your house, but be sure that the toes point as though they were leading to your door. Ask them to: "Follow the footprints of 'Man Friday,' who will lead you to his master 'Robinson Crusoe.'" Play up the pirates and cannibal stuff and you should have no trouble getting them in.

"The High Sign"—Buster Keaton—Metro

Type of production.....2 reel comedy

Keaton spent considerable pains on his newest, but it lacks the punch that has put over his newer series. "The High Sign" is much weaker than Keaton's last one, "The Boat."

The chief idea of humor which Keaton employs in "The High Sign" is trick doors and trick in and out stuff, which culminates in a shot showing the four rooms of a house through which the chase occurs, and which is exceedingly similar to the presentation of the same idea by Douglas Fairbanks several years ago, when the camera was placed to catch all four rooms in the same sort of a shot. The only difference is that it was new, original and exceedingly funny when Doug did it, and the Keaton idea is somewhat tame in comparison.

There is an exceedingly funny situation, however, which brought a big laugh at the Capitol when Buster, with the aid of a long cord, a dog, a bone and a trick trigger arrangement which he works with his foot, manages to give the effect that every time he uses the rifle in the shooting gallery that he hits the bull's eye. This is done, of course, to attract a crowd. What really occurs is that when he pulls the trigger, the cord is pulled, the dog is compelled to jump for the bone, and when he does this the bell automatically rings. This is all right until a cat appears, when the dog breaks away from the cord to chase the cat and although Buster keeps on shooting, the bell never rings.

This comedy will go over all right where Keaton, through his recent productions, has made a big hit. Your crowd will say that he is not as good in this as in the others, but on the other hand, the standard maintained has been so high that Keaton may be entitled to slip once in a while.

"'Tis the Bull'—Christie—Educational

Type of production.....2 reel comedy

The scenes of this very amusing comedy are laid in Mexico, where the National sport is throwing the bull and the ladies are dark and Spanish. Large sets and many extras appear in some of the scenes of this comedy. The comedy business links an American with the bull ring. He makes many attempts to escape from fighting the bull, but is finally forced into the ring and faced with the horned beast. Lots of good fun follows. First the bull fighter runs the bull a race. Then he tries riding the bull and finally he takes hold of the tail and is pulled around the ring and across the border out of Mexico. Not only are the situations funny, but the comedy acting is the very best Christie has yet produced. The costumes are very Spanish and give a note of burlesque to the production. Besides this appear Mexican soldiers, a "heavy" general and some amusing business along the border. One or two Spanish beauties provide a sprinkling of love interest and urge on the bull fighters from a ringside box. A great improvement has taken place during the past few months in this series of comedies. Some of the recent productions, like "Oh Promise Me," "A Barnyard Cavalier"

Short Reels

and "'Tis the Bull," can easily take first place in the comedy field. They are full of life, spirit and good natured humor and break away completely from the old bathing-girl type of comedy. Added to this the comedy gags are very well handled and are certain to please and provoke laughter from any audience. The fun is clean throughout.

Pathe Review No. 149

Type of production.....1 reel magazine

This number marks the third anniversary of Pathe Review. With this number the scope of the Review is widened, the selection more varied and special attention given to subject matter of an instructive and entertaining nature. A special unique comedy section is accomplished by photographic distortions of the human face. This is a process that transforms and caricatures without the aid of pen and ink. The camera lense twists the faces and makes them appear as though they were of India rubber. The effects are very amusing and laughable. Under the caption of "The Four Footed Derrick" scenes in India illustrating how a large elephant moves huge logs and piles them with almost human intelligence. At the command of his driver the beast will lift up the desired log and carry this half-ton weight for quite a distance. Sometimes to save energy he will push the log along the soft ground with his foot. These scenes in India are instructive and entertaining at the same time. The slow motion section illustrates some details of the feeding of trout at the New Jersey State Fish Hatchery. The fish come up and eat out of the keeper's hand. Slow motion brings out the details of these shots. You see the fish leave the water and snatch at the meat held in the keepers' hand. Another series of flashes show how a fish develops from the egg. All stages of his growth are clearly illustrated in this scientific chapter. The usual Pathe colored travel shots are included in this number, which is certainly one of the very best that has yet been issued. Its interest is varied and the subjects are unusual in character and entertainment value.

"Official Urban Movie Chats No. 8"—Hodkinson

Type of production.....1 reel magazine

The foreword to this number of the Movie Chats reads: "Law is intended to establish peace, bring happiness, create contentment—not to restrain citizens in their freedom of action." The travel section then shows the ruins of Rome, which include the Triumphant Arch of Constantine and the remains of the large open air theater seating 87,000. The natural history division shows some amusing close-ups of that strange little animal, the ant-eater, and some intimate shots of the hippopotamus eating his desert. The industrial shots are focused on the powder puff, and the biological section shows how a fly can be turned into a juggler by sticking him upside down on a bit of fly paper and placing a tiny ball of cork on his raised legs. Several other divisions are included in this number which closes with a Rotary Message: "Word hard—buy what you need. Prosperity is just 'round the corner."

"Inhabitants of a Hedgerow"—Kineto Review

Type of production.....1 reel scientific

Here is another scientific reel recorded by Prof. F. P. Smith of London. This time the attention is concentrated upon the development and peculiarities of small bugs and other insects. Some splendid microscopic photography enlarges the detail and explains the action of the creatures. Enlargements of the crab spider, thistle bug, small moths and parasites appear in turn. Some interesting examples of camouflage and instinct are recorded in this very instructive reel. "Inhabitants of a Hedgerow" is a scientific reel that will be enjoyed by an academic audience, and prove invaluable for non-theatrical showings. It is a little too technical for the average audience, but would do well as a filler before a critical audience that are not dazed by a few Latin names and enjoy instructive reels.

"Trickery"—Universal

Type of production.....2 reel western

There is a sort of O. Henry twist given to the ending of this story that turns everything for the good, and covers a multitude of sins. The story deals with a young fellow and his mother and sister. They have but seven hundred dollars, while they require a thousand to pay off the mortgage. The landlord refuses to accept part payment, and young Ted takes the money to return to the bank. In town he meets two confidence men who sell him a diamond as large as an Ingersoll watch. The town jeweler tells him that the stone is worthless. In the meantime a reporter from the "News" is visiting Ted's sister. He discovers the two crooks and beats them up. Not only does he get back Ted's money, but he also manages to return the stone to the Hindu sect and receive a large reward. A flash back shows how the jewel was stolen from the breast of a Hindu idol, and the reward was offered for its return because of its sacred value. Ted gets his money back, the landlord has his mortgage paid, the reporter wins the girl and the crooks go to jail. All ends well. The situations are amusing and will please the average audience. The Hindu ending comes as a surprise, but will please the great majority. The offering is well balanced in regard to action, direction and detail. Besides this it offers a western that is without gun play and cowboy stuff.

"Mutts"—Century—Universal

Type of production.....2 reel animal

"Mutts" is the title and no one can say that it is misleading. The story deals with dogs, the actors are dogs, and all the business and comedy is handled by dogs. In fact, the whole picture is filled with dogs, two reels of dogs, or about seventy-five by actual count. Brownie, who is advertised as the "Century Wonder Dog," takes the leading role. The early scenes of this canine offering are laid in the "Poodle Cafe." In this dog cafe the characters from the jazz band to the curly headed ladies are all dogs. Brownie is chief-bartender and bouncer. He grabs the drunken mutts by the neck and bounces them out on to the side walk. At midnight, to keep within the law, he locks up the cafe and goes home. While he is asleep one of the bum mutts sets fire to his house and before long the whole block, including the hound's hotel is ablaze. The fire department rushes upon the scene, open their nets, and save the women and children first. Some clever animal work is included in this dog picture which will please a great majority. In its present form it seems long, but a little cutting will greatly improve it and tend to hold the interest better.

Mr. Exhibitor:

When You Book

"FIVE DAYS TO LIVE"

Directed by Norman Dawn **Starring Sessue Hayakawa**

Garrett Elsden Fort Co-Adaptor of Scenario

You'll know why this live Exhibitor said:

"This picture is good and took very well. Made money on this one. We want more like this from Sessue Hayakawa. Attendance; great."

Harold E. Clouse, Hollywood Theatre, Highwood, Minnesota.

Distributed by

RC PICTURES

When You Play

"THE CALL OF HOME"

Louis Gasnier Special **Asst. Director Joseph Rothman**

You'll know why Harrison said it was a 100% Picture.

Distributed by

RC PICTURES

When You See

"FRENCH HEELS"

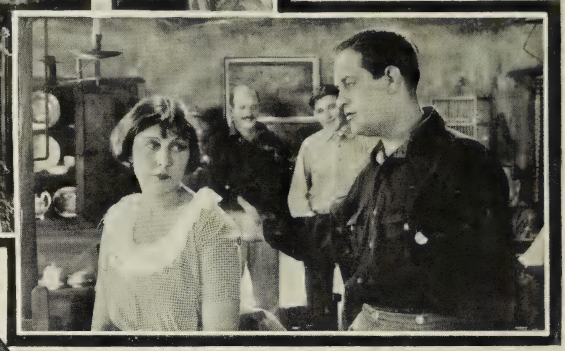
Starring Irene Castle **Directed by Edwin L. Hollywood**

You'll know why it received unanimous endorsement from every Trade Publication.

Distributed by HODKINSON

Screen adaptations of the above as well as over one hundred original stories and continuities of wholesome interest and box office pulling power, by

EVE UNSELL



ADOLPH ZUKOR *presents*

DOROTHY DALTON

in "The Crimson Challenge"

A FIGHTING woman! And that woman played by Dorothy Dalton! In a picture that teems and tingles with thrills.

The great cast includes Jack Mower and Frank Campeau. The story is from the famous novel by Vingie E. Roe.

Scenario by Beulah Marie Dix, and directed by Paul Powell.

A Paramount Picture

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